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Greek Sculpture

and

Modern Art



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Two lectures delivered to the students
of the Royal Academy of London

by

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TO

MY FRIEND

GEORGE LEVESON GOWER

PREFACE

IT has been suggested to me that the two lectures on Sculpture which I delivered in February of this year to the students of the Royal Academy Art School should be published in a more permanent form. It was held that they might prove useful, not only to students of art, but also to the general public, as an introduction into the study of sculpture. My own aim was a more definite one.

The domain and the aims of Art have for many centuries extended far beyond the mere expression of Formal Beauty. They have encroached in all times, even the earliest, down into the regions of the Useful, they have blended and united in effort and purpose with the wide and high spheres and objects of Truth and Goodness. The artist may primarily and ultimately, in many cases when great works were produced, have conveyed deep thoughts in his own peculiar mode of expression, have recorded the True, the leading and essential features of things of the outer world in nature and of the inner world in man, have lifted high the standard of Goodness, of human love and happiness, even have

approached in expression the Divine in religious fervour. He may be, and is often, spurred on and inspired in his creation to express his own emotions and those of mankind, as evoked or affected by things that can be realised through the senses, felt or heard or seen. Or he may set himself the equally arduous and worthy task of merely conveying the truth of the things themselves in the clearest and most convincing methods of artistic expression. And this is true of Art.

Still the fundamental truth of Art is that it has arisen out of man's need for harmony and beauty, prevalent, if not dominant, in the earliest stages of his life of sense. As art, the satisfaction of this fundamental instinct in its highest forms will always remain its essential characteristic, if not its ultimate aim. The direct expression and realisation of Formal Beauty will always be one of the leading purposes and aims of art, even though it is far from being the only aim of the artist. But it must, to some extent and in some form, enter into the manifestation of the artist's work, however far removed his ultimate purpose may be from this primary and elementary aspect of his effort. His truth in the rendering of things—things of nature and life, or of his own inner emotional experience, must be expressed through the "harmony" of that truth—the comic, the tragic, even the grotesque, must be the *harmony* of the comic, the tragic and the grotesque. He must combine in its expression those aesthetic features which produce a "harmony," in which every

element and every atom of expression are united and fused into a living, an organic, whole, which is the most perfect exposition of the thing conveyed through an artistic vehicle.

This being so, the artist must have the natural predisposition and bias in his mentality and character and imagination towards the beauty-side of life. At some phase or other of his education and in his development he must cultivate and encourage this side of his artistic nature. Without it, he may be a most skilful and painstaking craftsman and may produce works, which, because of the technique and the honesty of labour, are interesting and valuable. We must be grateful for their production and receive them with sympathetic appreciation; but they will not be works of art and he will not be an artist. He may also prove himself a most acute and accurate observer, but he is not therefore an artist. He may manifest a highly developed emotional nature which he endeavours to analyse and present. We may be interested in his psychology (if we can always be sure of having realised it aesthetically and accurately —which is by no means always the case), but he is therefore not yet an artist. It is his primary sense of Beauty, his natural and acquired sense of regarding all things and expressing all his feelings in the light of "harmony," that makes him an artist. This apparent truism is denied by many artists and those practising artistic work, especially in their theories, when they write and talk; and is repeated by a number of acute and sincere critics. We can

understand and forgive this aberration on the part of the theorising artist. For he has realised rightly in his arduous training all the difficulties of technique, so that it is natural for him to exaggerate its importance and forget the elements of his nature, his origin; as people are likely to forget or ignore the childhood training which made them men. But we ought not to forget this.

I wish to acknowledge the kind help of Mr A. D. Knox, Fellow of King's College, Cambridge, in revising the proofs, and also to thank M. Rodin for his kindness in authorising me to reproduce several of his works.

C. W.

NEWTON HALL,
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November 1, 1913.

LIST OF ILLUSTRATIONS

(at end)

GREEK SCULPTURE
AND
MODERN ART

The practice and study of art are at this moment passing through a critical phase. New standards of art-work and of art-theory are being established. They imply a distinct opposition to the current methods, the technique of art-work; and an opposition to the general aim which the artist previously held before him, which, to use one wide, though vague and often misleading, term, may be called the realisation of beauty. What I hope to show in these two lectures is, that, whatever justification there be in the new aspirations, in the new methods, and in the new outlook, the study of Greek sculpture still remains, and will always remain, as far as its fundamental principles and its main achievements are concerned, a subject which you can study with profit and at some stage you must study.

Now let us examine a little more closely the nature of the present crisis in art, both as regards technique and as regards subject-matter, the "how" and the "what" of art, and let us, if possible, determine the "wherefore" in these two questions.

I. The Technique.

As to the question of technique: Each period in the whole history of art invents, or rather evolves, certain modes of dealing with the artistic material—in fact each individual artist finds his peculiar mode of expression, which we call his "style." I shall hope to show you how the history of Greek sculpture is to a great extent the history of this process of evolving, modifying, and advancing the mode of plastic expression, the technique, in order to express more truthfully and adequately what the artist desired to realise. It is soon found (in the history of every art) that certain materials express more adequately than others the subject-matter and the feelings of the artist. Each new material requires, and consequently finds or evolves, a new technical treatment, new drawing, new design, and new modelling. In ancient Greece wood, clay, bronze, marble (tinted or untinted), above all gold and ivory, will be found to have had this effect. This I shall illustrate to you. There is thus, on the one hand, a natural advancement of technique in the course of time, the successive artists and generations of artists profiting by the labour and the skill of their predecessors in the manipulation of their tools and the elaboration of the material with greater facility and skill, and again modifying their technique by the acquisition or adoption of new materials and new tools. But, on the other hand, we have also to

count with a tendency to stereotype and retard this natural progress. There is a natural tendency on the part of the artists and the public (whose taste the artists influence and direct) to stereotype the technique, which gradually becomes fixed as a convention, until it may become removed, and even divorced, from nature. There then follows a revolt against the tyranny of the established powers, and the ruling techniques, and there comes a period of revolution in which new needs are advanced and new experiments made in every direction. The new and the old clash and struggle, and it is a question which will survive. This is a most natural process and one that constantly repeats itself in history.

Let me illustrate what I have just been maintaining by definite instances from extant remains of Greek sculpture.

There can be no doubt that in the earliest period of Greek sculpture wood was the dominant material for statues in the round, which they called *Xoana*. Now let me show you in a series of early Greek statues this process of change in technique, as affected by change in material, and illustrate this process especially in the rendering of texture in hair. The instances I shall give will manifestly show the influence upon the technique of the different materials and tools used for wood-carving, modelling in clay and metal work.

The three statues here shown are the Artemis from Delos (Plate I), the Hera from Samos (Pl. II), and the Apollo of Tenea (Pl. III). Though of early

dates themselves, they are transcriptions into stone of originals far older, which were evidently in wood. It will readily be seen how the Artemis from Delos, ending in the lower part in an oblong, with the feet shown in the front, reminds one, especially in the lower part, of a simple board. It is the *βρέτας* or *σανίς* board shape, which we learn existed in the earlier idols, and thus maintains itself even in the early renderings of such figures in stone. The Samian Hera, on the other hand, is composed exactly within the compass of a round tree-stem, reminding us almost of some of the early wooden Nürenberg toys rudely carved out of wood, though, in comparison with the Delian Artemis, it shows considerable advance in the modelling of the female figure and greater roundness of form. It will be seen how the indication of texture in the folding of the thicker upper and the thinner under-garment is attained by the cutting of parallel grooves in the manner of wood-carving. The statue of the nude youth, called the Apollo of Tenea, though showing a marked advance in the art of modelling, is still reminiscent of the early wood technique. The general composition still reminds us of the circumscribed space of a tree-stem, which primarily necessitated the close position of the hands to either thigh, as well as the square blocking-out of the thighs behind, like the chopping of wood.

But, for our purpose in the short time before us, it is perhaps most instructive to consider only one special feature in the art of modelling, namely,

the hair. If you take, as regards this treatment of hair, merely the long curls that hang down from the back of the head over the shoulders and breast in two of these female figures (Pls. IV and V), you will see how the rough texture of the hair is here indicated by means of a dog-tooth pattern, a zig-zag notching of long strips of material, corresponding to the rudimentary process of cutting wood with a knife, although the statues are later reproductions of the type in stone in which the technique of the earlier wood-carving survived. The same applies markedly to the mass of hair on the back of one of these figures (Pl. VI). Now, when these curls present a succession of round balls, as in the long curls of the Apollo carrying a young bull (Pl. VII), the technique corresponds more to that of working in clay, in which successive pinches of the soft clay produce these balls. On the other hand, when these curls represent a continuously twisted spiral, you have in the marble copy (Pl. VIII) a reproduction of the peculiar early bronze technique. For in the earlier bronze sculpture curls or ringlets are produced by actually inserting bronze wire, which is twisted in spiral fashion, as will be seen from the bronze head from Herculaneum (Pl. IX) which is a good instance of ripe Archaism in which these twisted wire curls are actually inserted above the forehead and below the braid. The snail-like series of ringlets surmounting the forehead of many heads in marble belonging to the Archaic period are really marble copies of this peculiar early bronze technique.

One of the most authentic instances of this is the head from the nude figure of the Aeginetan temple (Pl. X). All the statues from the pediment of this temple are of marble; but the Aeginetan school of sculpture of that period was especially famed for its bronze work, and these marble statues show very clearly the predominance of the peculiar bronze style of that school and period.

A most important landmark in the development of bronze style during the period of transition from Archaic sculpture to perfect freedom and naturalism in the great art of the 5th century B.C. is furnished by the famous Charioteer of Delphi (Pl. XI), a work that can be accurately dated about the year 470 B.C. It will here be seen how the hair follows the outline of the scalp and skull in one smooth and comparatively thin layer, distinctly maintaining the shape of the bony structure beneath the hair. The locks of hair themselves are thus indicated, not so much by pronounced modelling in the strong rise and fall of these locks, but rather by the surface work in metal corresponding to engraving—resembling rather a metal-worker's chiselling than the actual work of the modeller in wax or clay. Higher relief and greater freedom are shown by the sculptor in dealing with the locks of hair round the ear and in the delicate indication of the nascent whiskers in front of the ears. Here he has displayed much greater freedom and naturalism, as we should expect from an artist standing on the very threshold of a period of complete freedom. The bronze copy of the head of

the Doryphoros of Polycleitos from Herculaneum (Pl. XII) in the Museum at Naples (which belongs to the great period about the middle of the 5th century B.C.) shows this same bronze treatment which is flatly incised or closely massed following the shape of the head; but in the head of the Diadumenos (Pl. XIII) by the same sculptor, where the band which the athlete is tying round his head becomes so important a part in the meaning of the whole figure, there naturally followed a bulging out of the locks above and below the band. Thus the sculptor was led to advance beyond the flat incised treatment of locks of the Doryphoros and to model in strong relief with greater variety and sinuosity each lock as it projects and intersects the neighbouring curl. In the same way the head of the so-called Lemnian Athene (Pl. XIV), which has been attributed to Pheidias, and if not by him belongs to one of the prominent artists about the middle of the 5th century B.C., shows a similar advance and refinement in the rippling elaboration of the strands and locks of hair which, however, are still restrained from the bolder and deeper incision of modelling of later periods by the traditions of the earlier bronze technique. A further step is made in the bronze bust in the Louvre Museum (Pl. XV) (supposed to have been found at Benevento) which has been ascribed to the second half of the 5th century B.C., in which greater variety and depth of modelling are introduced into the treatment of the hair. In the next century, owing especially to the great advance made in the

indication of texture in the sister art of painting and more especially in marble technique, the bronze treatment of hair still further emancipates itself. But at first it remains more conservative than the treatment given in marble, and the indication of small ringlets with a crisp rise in each separate lock is maintained, especially in the head of athletic figures, as we find it, for instance, in the beautiful bronze from Cerigo (Pl. XVI). It was owing chiefly to the vigorous naturalism of the greatest sculptor in bronze of that age (perhaps of the whole of Greek art)—Lysippos—that the treatment of hair in bronze makes the greatest advance in freedom and in boldness of modelling; and we thus find that in the head from Herculaneum (Pl. XVII) in the Museum at Naples (which probably belongs to a period succeeding Lysippos, though the type of head belongs rather to the period immediately preceding him), the locks which we noted in the Cerigo head are each one of them modelled with a height and variety of relief which favours the sinuosity of the metallic treatment in bronze. This combination of naturalism, if not realism, with the accentuation of the distinctive qualities of the metallic material in bronze, is well illustrated in the head of the Olympian Boxer (Pl. XVIII), where, both in the hair and in the beard, the single locks intertwine and cross each other and each single lock is actually modelled and cast in strong relief. The sculptor revels still more in this achievement of his art,—in the delight of displaying a sinuosity of line and form which the

material itself suggests, in the period succeeding the 4th century B.C., when, as in the Centaurs (Pl. XIX) of black marble (*basalte nero*), which endeavour in stone to imitate as closely as possible a bronze statue, his modelling of the hair and his indication of the sinuous quality of bronze reach their highest point. I may say, by the way, that no people have realised so thoroughly this artistic quality of bronze and all metal work as did the Chinese and Japanese in their masterly casting of the most delicate spirals and curves of their best bronzes. The last phase in the development of the bronze technique in Classical Art and the styles to which it led in the later Hellenistic periods in the schools of Asia Minor, had its influence on the marble work of that period. We saw before that, even in the Archaic period, the bronze-worker influenced the treatment of the marble sculptor in dealing with hair.

If now we turn to marble sculpture we shall find a similar development, as regards the innovations introduced, as art advances; and these are directly produced or modified by the material used and its manipulation. But it is well for us to remember in dealing with Greek sculpture that, even in the earlier periods and still more in the flourishing period of marble sculpture during the 4th century B.C., polychromy and tinting were freely applied to marble and stone sculpture. In the pedimental figures from the temple of Zeus at Olympia we see a period of uncertainty as regards the evolution of a tectonic style appropriate to the material used. This may be

seen in all the modelling, and especially in the hair. The hair is indicated by conventional grooving or by equally conventional modelling of curves and ringlets (Pls. XX and XXI); but it is quite manifest that the sculptor or sculptors relied to a considerable extent on the intervention of, or assistance to be derived from, colour. Thus in the head of one of the river-gods (Pl. XXII) the hair as we now see it is represented by a smooth cap-like covering; but undoubtedly its texture was indicated throughout by means of colour which has entirely disappeared. The head of one of the Lapith women from the Western Pediment (Pl. XXII) is covered by a cap-like arrangement of bands which were no doubt profusely ornamented with colour. The mass of hair jutting forth below the band around the forehead and the side of the head is now only indicated by a projection with a roughened surface. There can be no doubt that this roughened surface served as a ground for the colour which was applied. The extant heads from the Parthenon Frieze (Pls. XXIII, XXIV and XXV) show a variety of actual modelling in strands and locks in which the sculptor worked with free chisel and mallet. But we must always remember, in dealing with these works, not only that they served as architectural ornaments and were, therefore, not so carefully and highly finished, and that colour was to some degree added; but, especially, that they were meant to be seen at a considerable distance at which these details could only act as masses. In the earlier Metopes from the Parthenon (Pl. XXVI)

we find a variety of treatment in the heads of Centaurs and Lapiths corresponding to what has just been said about the sculptures from Olympia.

It is especially in the 4th century, however, notably through Scopas and Praxiteles, that marble as a material for the highest form of sculpture really comes in, and that its inherent artistic quality is recognised and developed. The ancient authors directly tell us that these two artists did thus raise marble to the height to rank with the noblest materials for artistic purposes.

The Aphrodite head from the south slope of the Acropolis (Pl. XXVII) may be attributed to Scopas. It will readily be perceived how, in the treatment of the eye—especially in the softer treatment of the parts surrounding the eyeball, and in the softer modelling of the whole face—the actual quality of the marble, its peculiar power of absorbing and reflecting light,—thus accentuating the softness of texture in the human skin,—are here felt by the sculptor and directly utilised to produce his artistic effect. Especially is this the case with the hair, where a certain superficial vagueness and roughness of texture (in contradistinction to the sharp marking and engraving of the bronze treatment) are introduced to absorb the light and, by contrast to the smoother modelling of the face itself, bring out the true quality of marble as they accentuate the differences of texture in the parts of the human head. But it must again be remembered that in the time of Scopas, especially by Praxiteles, colour was called in

to assist the sculptor in this indication of texture by means of tinting and even by some form of encaustic painting or enamelling. Thus in the head of the Cnidian Aphrodite (Pl. XXVIII), which unfortunately we only have in an inferior copy of the Roman period, there can be no doubt that the hair was tinted and colour was even added to the other parts of the face. There are two other copies of the head of the Cnidian Aphrodite among many inferior ones which come nearer to the famous original in artistic quality than does the head of the Vatican statue. The one was found at Martres Tolosane in France, the other—to my mind the best of all—is the so-called Kaufmann head at Berlin (Pl. XXIX). The famous Hermes of Praxiteles at Olympia (Pl. XXX) definitely preserves traces of colour and of gilding of the sandals. But being an original work by that great artist—though far from one of his famous works—it more adequately represents his marble technique. The softness and delicacy in the modelling of the features, especially in the deep-sunk eyes, present a strong contrast to the rough blocking-out of the hair, which on its part again presents a most marked contrast to the treatment of the locks of the hair in bronze sculptures in the instances we have examined above. This bold blocking-out with rough surfaces was so new a feature to archaeologists when the statue was discovered, that they at first thought the work was an unfinished one. But it merely illustrates the main thesis I am now supporting, that the Greeks boldly

introduced innovations in technique corresponding to the nature of the materials they used. Compared with the treatment of hair in the Archaic period, this work shows the introduction of innovation as bold as is, in some respects, the work of M. Rodin by contrast with that of his predecessors and some of his contemporaries. But Praxiteles adapted his technique to his subjects and did not establish a convention of giving to all the hair he dealt with this unfinished appearance. In the case of his Aphrodite, the general arrangement of the hair differs essentially from that of the Hermes. In the famous Eros of Centocelli (Pl. XXXI), which is a poor and late copy, I see an underlying original of Praxitelean type. It will be seen how the hair is worked in a mechanical manner by the late copyist with mechanically drilled grooves manifesting hasty and mechanical workmanship. But the general scheme of the hair shows Praxitelean innovation, and no doubt the roughnesses of the surface in the original produced the wonderful refractory effect in the marble.

The sons and successors of Praxiteles, as we know from ancient authors, carried this innovation of texture by the surface treatment of the marble still further than did the artists of the Praxitelean and Scopasian periods. We must never forget that Lysippos intervened between them, and that in his bronze works the sculptor carried the actual refinements of modelling without the aid of colour to a higher pitch. A transition from the Praxitelean

style in the indication of texture—in bringing out the intrinsic quality of the material and in indicating the softness of the human skin—is furnished by a head in Dresden (Pl. XXXII), which to me still seems Praxitelean, but which leads over to the schools immediately succeeding Praxiteles. These are represented by the well-known head of Aphrodite at Petworth (Pl. XXXIII), and still more perfectly by the beautiful head from Chios in the Boston Museum (Pl. XXXIV). It has been suggested by Mr Marshall, supported by M. Rodin, that this head belongs to the period of Praxiteles; but I venture to hold, and believe that I can prove, that from the greater individuality given to the type, the still softer modelling of features and skin, and the further accentuation of the qualities of marble, it belongs to the next stage, in that school identified with the sons and successors of Praxiteles. A still further step in this direction is marked by the Aphrodite head (Pl. XXXV) formerly in private possession at Athens and now in the Museum at Boston.

In the Pergamene and Rhodian periods which follow, boldness, if not sensationalism, of technique is carried still further, and the vigorous modelling in bronze, as introduced by Lysippos, is blended with supreme virtuosity in the indication of texture in marble. This is best illustrated by the heads of giants from the Pergamenean Frieze (Pls. XXXVI and XXXVII) and the head of Laokoon (Pl. XXXVIII). The high-water mark in this rendering of texture in marble sculpture seems to me to be attained by a

head, as yet but little noted, in the Louvre Museum (Pl. XXXIX), which shows the individualism in the modelling of each feature—eyes, cheek, mouth and neck—contrasted with the rougher texture of the hair, which well illustrates the development of Greek sculpture in technique.

If now, with an abrupt stride, we turn to modern times, it will be most instructive to examine a few of the works of M. Rodin. I have singled him out among all contemporary sculptors, not only because of his great achievement and eminence, but because he has himself directly, or indirectly, undertaken to express by word and criticism the theories on which his art is based (or he supposes it to be based)—from many of which I venture to differ. What is most important, however, is that his work does mark a new departure in the application of the sculptor's technique, especially in this indication of texture. Great artists of the past, especially Michelangelo, already ventured to vary the scale of finish in their work in order thereby to create different values in the co-ordination of parts, to express an artistic idea and to widen the range of possible emphasis. In the Tomb of the Medici (Pls. XL and XLI) Michelangelo no doubt designedly left some parts unfinished in order to accentuate all the more strongly those that were completed in modelling. M. Rodin carries this still further in that, by this relative contrast, with various gradations from the elaborately modelled to the rough block of material, he could also

bring out the artistic quality of the material he uses, whether marble or bronze. Take his portrait of *Octave Mirbeau* (Pl. XLII) and you will realise how in the highly finished and delicate modelling of the whole face—the eyebrow, the upper and lower eyelid with the intervening orb, the peculiar quality of the flesh on the cheek of the man no longer in the height of youth,—contrasted with the almost metallic accuracy in the modelling of the ear; the lines and curves of the nose and chin, contrasted again with the rudely blocked-out moustache [I might be permitted to question whether a slightly greater elaboration of the moustache would not have helped to convey its form and texture, while harmonising in tone with the general scale of finish of the rest of the head]—and again, in the wonderful indication of the structure of the skull and the gentle nodosities of the bald skin covering it, with the delicately modelled thin hair on the side of the head—there is manifested the greatest mastery in the art of modelling and especially in the indication of texture through the qualities of the marble material. But these qualities are still further emphasised by the mass of drapery placed round the greater portion of the head in bold folds, which powerfully suggests its own texture and which is again varied in the degree of finish in the upper portions, as contrasted with the lower portions, until, round the neck and at the back of the head, the marble is left in its crude and unfinished state. There is thus created a wide scale of values in light and shade, approaching to the very

indication of colour, which can hardly be separated from form and chiaroscuro. But the drapery and the unhewn marble surrounding the head itself help to accentuate all the refinements of modelling in the indication of texture in the head itself. By their comparative want of elaboration they, moreover, force the eye to concentrate on what in fact—in real life and in art—was to the sculptor the one important element of his artistic effort, namely, the portrait itself, the man's head. Negatively put, the attention of the spectator is thus not deflected to any other less essential details; and positively it increases—I was almost going to say idealises—the presentation of individual character in the portrait of a human head. The same boldness of modelling is to be noted in his portrait of the great painter, *Puvis de Chavannes* (Pl. XLIII), where the breadth and boldness of modelling lead the sculptor to avoid some of the refinements in the previous head, in order to accentuate the sterner and more serious nature of the character of the man whom he is presenting. A still bolder step is made in the elimination of minor details in his monument of *Balzac* (Pl. XLIV). This is an outdoor monument and is thus meant to be seen from a distance. I regret to say that I have never seen the original and have, therefore, not the right to pass a final judgment. But I venture to doubt whether the same effect of vigour could not have been produced by a slight degree of more detailed drawing and higher finish. That Rodin is able to produce this highest finish when he thinks it

appropriate can be realised in contrast by his *Tête de femme* (Pl. XLV) in the Luxembourg, in which, in order to render the peculiarly charming and typical qualities of French *finesse*, he models face, neck and hair with consummate finish. I cannot leave the work of this great sculptor without pointing to a few of his ideal statues. His famous large work called *Le Baiser* (Pl. XLVI) is one of the great masterpieces of the age. The depth and purity of meaning in this group of the strong man and the strong and yielding beautiful woman are here again powerfully expressed by the supreme and legitimate means of the sculptor's art, in the general composition, in the movement and rhythm of the figures, in every aspect and in every part of the body, from whatever side the group is viewed. But though it is called *Le Baiser* the eye of the spectator is not meant to dwell upon the heads and still less the lips. They are left comparatively unfinished and thus the work does not illustrate a casual embrace, but becomes almost cosmical in its significance.

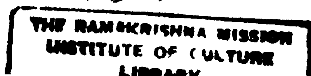
The same largeness of meaning and of treatment applies to his two masterpieces, the two renderings of *Le Penseur* (here given in two renderings, Pls. XLVII and XLVIII). The powerful unintellectual working man, whose vigorous development of bodily strength has been devoted to labour, is seen in one moment of concentrated rest, when the muscles (though in repose) are still in active tension. He stops to think and rest his chin on his powerful hand, he seems to ponder over his own strength, his

own claims, his potential power and his present weakness in human society. These two statues remain among the greatest works of sculpture of modern times. The same applies to his nude figure to which he gives the title of *The Iron Age* (Pl. XLIX). The arrested and complex, though harmonious, movement of the figure rising to its erect position, as if the consciousness of strength were just born in it, is a most perfect rendering in every respect of movement in sculpture. The sense of form and beauty is carried out in the whole and in every detail and satisfies the spectator by the harmony between life and its meaning and beauty of form. Let me finally, among the few works of the great sculptor that I have singled out, draw attention to his marble statue of the *Danaïde* in the Luxembourg Museum (Pl. L), in which the gradation between the supremely finished treatment of the nude in the modelling is accentuated by the comparative absence of finish in the treatment of the hair, which merges into the suggestive indication of waves, roughly blocked out, but thoroughly suggestive of the swish and movement of water. It is in this work that the actual quality of the marble itself is again brought out through the art of modelling and becomes an element of aesthetic delight; as in similar compositions in bronze he has used that material to produce aesthetic pleasure in bringing out its intrinsic metallic qualities by means of his modelling.

In this rapid survey of sculpture, past and

present, I have endeavoured to indicate how innovations of artistic technique constantly introduced have tended to supersede the older established techniques, and I especially desire to remind you that such a struggle between old and new, the present traditions and the aspirations of the future, is nothing new. But I must now remind you, in limitation of my remarks about the technical innovations of M. Rodin, which we have seen are artistically justified, that there is danger lest such peculiarities of technique—as, for instance, the occasional roughness of the marble left in almost its natural unhewn condition—should become themselves a convention to be followed, a trick of craft arrogating to itself the quality of a "style." Young disciples and even apprentices make a positive quality of this negative neglect of work, leaving their compositions unfinished and rough; and then the public, who merely take a superficial view of things, associate these eccentricities with the well-known work of a great master and actually demand what is only the absence of finished work. Such practice on the part of novices reminds me of the quaint remark of a shrewd Quaker who, while listening to the exaggerated rhetorical display of a young lawyer at the Philadelphia Bar, said to his neighbour, "How very much our young friend reminds himself of Daniel Webster." Every artist would do well to remember the dictum reported of the great Greek sculptor Polycleitos—the real difficulty of the sculptor's work only begins when the clay

adheres to the finger-nails. You must be able to reach the high state of finish in the honest technique of drawing and modelling before you can allow yourselves the occasional divergences in varying this degree of finish in order to produce definite and individual effects. There is one further point I should like to impress upon you that, justifiable as all these developments of technique are in their approach to the rendering of texture in various objects of nature, we must not forget, that art may thus suggest, but must not imitate. If Rodin, in his marble group of the *Danaïde*, produces so striking an effect of contrast in the modelling of the nude female figure and the composition of its lines with the system of lines running in horizontal curves along the pedestal on which the figure itself is posed, he not only emphasises the quality of texture in the nude *Danaïde*, but he also suggests to the eye of the spectator, in accordance with his subject, the swish of water over which the figure is bending. Yet this water and its swirl are only suggested and are not imitated. We never forget, and we are never meant to forget, that it is modelled marble and not flowing water; and in thus bringing out the quality of the marble itself, the play of light and shade, the various refractions and absorptions of light which, owing to his modelling and to the wavy treatment of the marble, he presents to the eye, he has produced in itself a source of artistic pleasure which is essential to the sculptor's art, belongs to him and to no other artist,



which he alone can do and certainly can do best in presenting his subject of the *Danaïde as a sculptor*—not as a painter, a poet or a musician. The poet and the musician, and even the painter and draughtsman, would treat the subject in quite a different way to produce their own artistic effects. None of them should ever attempt actually to imitate water. If they were foolish enough to do so, they would (as I shall have occasion to repeat to you from another point of view later) challenge a comparison between nature herself and art, much to the detriment of art.

The consideration of this one point brings me to the last question of technique with which I mean to deal to-day, the question: "Where is the limit to this naturalism of technique?" My answer is: The limit after all must be sought for, and will be found, in the nature of the material itself. As we have just recognised that M. Rodin has manifested a high artistic quality in his sculpture by bringing out to the full the nature of the marble and, in other cases, the nature of the bronze, or whatever material he may have used in his works, so the whole history of sculpture shows that the limit to the attempt at producing natural illusion by means of technique is to be found in the essential nature of the material which the artist uses. The sculptor after all uses stone, metal, and other similar materials; he does not reproduce the actual living flesh, and bone, and muscle, and skin; nor water, nor trees; nor can it be his object ever to deceive the spectator into believing that he is viewing the actual objects of

nature when he contemplates the work of sculpture. Though in the treatment of your material, in your composition, and in your modelling you may use every means, however new they may be, however unaccustomed the public may be to such artistic treatment, if they honestly tend to express the artistic forms you wish to put into your work; yet you can only afford to do this after you have genuinely learnt modelling as such, as the ancient Greeks practised it and have carried it to the highest point of finish in their work. You may be still further encouraged in your attempt to adopt new methods of manipulation when you recognise that even the ancient Greeks were not as limited in their material and in their technique as we are. They used wood, stone, clay, wax, bronze. But one of the most important vehicles of plastic art in the greatest periods was what they called chryselephantine sculpture. These huge structures, representing colossal statues and compositions, with the core of wood and other materials, were overlaid with modelled sheets of gold and delicately adjusted ivory to which were added enamels, covering and accentuating the raised designs and ornamentations and contributing the beauty and harmony of colour to design and modelling. Their marble statues, moreover, were tinted and coloured, and they never hesitated to call in the aid of another process or any addition of materials which would contribute to the legitimate artistic effect which their work was to produce. But this boldness and fearlessness in

enlarging technical possibilities were always regulated in the sculptors by the most complete power of composition and modelling in its normal and central form, by the rise and fall of light and shade which the treatment of the surface of their material produced, giving the correct drawing in line and in mass of the subject they wished to convey to the spectator, and thus telling the whole story by means of composition and modelling completely and convincingly. This modelling, moreover, was in conformity with the essential spirit of sculpture as a monumental art; the statue fixing and fascinating the eye of the spectator upon itself and in itself, where the artistic harmony was to be found irrespective of surroundings or accidental conditions. When you are able to produce such a work by these essential means of the sculptor's craft, then you may adapt your work to further pictorial or decorative effects, and you may consider surroundings and modify your technique in accordance with it. You may be bold when you are masters of your craft, and courage will be a virtue; but be sure that you have mastered your craft. You may find that the earliest childish attempts of a great master, his hasty sketch in a few lines, are valued by a subsequent generation, treasured and studied, because he was the great master who presented the world with his completed works. But do not think that you as students or apprentices may directly aim at producing works corresponding to these childish endeavours or mere sketches, when you have not

proved your power in finished work. So too a definite or peculiar subject or situation may call for, and justify, a new and peculiar technical treatment and innovation. This may be right; but beware lest you make an exclusive habit or a general method of such an exceptional treatment. In the Parthenon Frieze, which, as you may know, rises to 2½ inches from the background and frequently presents two or three layers of figures, riders and horsemen one above another (Pl. LI) on this shallow rise from the background, and was moreover seen under peculiar conditions of light by the spectator standing 39 feet below the Frieze, in this Parthenon Frieze, I say, you may find, for instance, that in the bellies of the horses and other portions the outline is enforced by a groove running parallel with it and that the outline runs straight at right angles to the background of the relief. This peculiar treatment was adopted by Pheidias in order clearly to define the complicated outline-drawing of the figures in the Frieze under the peculiar conditions of lighting. It has accentuated this outline, made it clear. Some of his immediate followers or contemporaries, minor artists or satellites, reproduced these peculiarities of technique, justified by the peculiar conditions of the work, in works in which these peculiar conditions did not prevail. So, for instance, in some of the sepulchral reliefs (Pl. LII), which were meant to be seen on the eyeline, the edge of the relief runs at right angles straight to the background and thus produces a disturbing and ugly surface when seen

on the eyeline. This is an instance of the introduction of what might have been called an innovation, and of the slavish reproduction of tricks of technique evolved by a great master with a definite purpose but not meant to become a normal part of the sculptor's technique.

But let us turn to modern times, our own immediate days. I have, for instance, seen the introduction of a dark brownish line surrounding the contour of face and figure, or of objects in landscapes, to heighten the relief and to assist in the indication of aerial perspective. This may sometimes be justifiable and add a desired effect. But to see, as I have recently seen, a whole technique as it were made of this one peculiar experiment, and to see nearly all faces and all outlines of clouds cumbered and coarsened by the introduction of such a dark edging, is an aberration of pictorial technique and only shows the vicious exaggeration of a tendency which may have sprung from qualities that point to a virtue,—I mean courage and the desire for originality in this extension of technical possibilities. Thus the reformers who revolt against what is established and scorn the idea of following slavishly in the footsteps of their predecessors really fall into the same vice in a more acute and exaggerated form. They follow slavishly, not the established rules nor the achievements of the great masters, but the momentary peculiarities or eccentricities of one contemporary master. The technique established generally for real drawing or modelling is then forsaken.

The roughnesses in Rodin's work without his finish are to be met with in every exhibition. In their revolt against classicism artists slavishly follow a new method that has not been tried by ages, simply because it is new and not established. I would beg you to remember an important distinction; the distinction between fashion and tradition. While recognising that the attempt to widen the possibilities of artistic technique in new and untried directions is justifiable and even desirable, you must remember that each innovation must win recognition. Like the processes in nature, those of history, of man's work and achievement, point to the survival of the fittest. Each innovation must prove that it is the fittest for the purposes for which it is introduced. If it is not, it may become a fashion, but soon dies away. If it is, it establishes what we may call an artistic and technical tradition. You may endeavour to produce a fashion in art which may ultimately become a tradition; but you must not follow a fashion, though you may and ought to follow a tradition while you are learning.

II. The Subject-matter of Art.

I have limited my remarks hitherto to the first part of the subject with which we are dealing, namely, the sculptor's technique. We now come to the second part, the subject-matter, the conception of the artist, the spirit in which he approaches nature and chooses his subject. Here again we are in a great crisis. There is strife everywhere, both within the public and among the mass of artists, between the new and the old, between the adopted and prevalent conception of art and its domain and a revolt against these conceptions on the part of a group of artists, many of them, I may say most of them, sincere and ardent enthusiasts in the cause of art. They revolt against the restrictions in the choice of their subject, as well as in its presentation. They wish to widen out the domain of art to comprise the whole of nature and of life. If this domain of artistic subject and of its treatment has been fixed by convention, then the revolt against such a convention is normal and natural and is a sign of vitality and sincerity. And the process of such a struggle is the normal process in the evolution of all human effort and achievement. As an old Greek philosopher said: "Strife is the essence of life"; and such strife may mean advance when it leads to positive results. But let me add that, when it merely means the opposition to what has been painfully evolved by logical, reasonable effort on the part of

previous ages, and the destruction of this highest result of human effort in the past, it means retrogression from civilisation to savagery, from cosmos to chaos.

In the history of art this process of struggle has been a normal process in all times. The history of Greek art is the history of a succession of such struggles towards expansion and intensification and purification; and, taking Greek art as a whole, we have had throughout the ages a succession of revolts against its dominance, when its laws and standards have been so far fixed and stereotyped as to have destroyed its essential spirit into what is called Classicism, which is a wholly different thing from true Hellenism. The history of Greek art and thought, as we shall see, belies all the tenets of the stereotyped classicist. Nevertheless its essential principles and its main achievement, as I hope to convince you in these two lectures, though lost sight of in the heat of the battle, always re-assert themselves and ultimately hold their sway over the artistic world—as they always will.

We can thus distinguish in the history of Greek art such periods of struggle ending in the victory and re-instatement of its essential spirit. This process we might call *renaissance*. We can distinguish in all periods and climes such re-births of the essential spirit of Greek art. When the realists and sensationalists in the 3rd and 2nd centuries B.C. in ancient Greece ran riot in the domain of sculpture, there was such a renaissance in the classical world

even before the Christian era. You all know the Italian Renaissance, from which event I have borrowed this word. Remember that the cry of the Renaissance was: "back to nature," which to them always meant back to beauty. This Renaissance was carried on to France and spread over the whole of Europe. It passed through, we might say, degenerated into, the dominant *barocco* of the period of Louis XIV and the *chinoiserie* of Louis XV, until again it led to the revival under Louis XVI and was fixed and made academic and lifeless among the Davidian classicists, against whom again arose the romantic movement in the early 19th century. In England the Jacobean Renaissance, with admixtures from the art of France, from Holland, and from China, led through Queen Anne's reign to the efflorescence of the period in which the brothers Adam set a key-note of decorative principles and the great 18th century painters imbibed much of the sense of classical beauty. In sculpture the good work of Canova and Thorwaldsen lost its spirit in the contemplation of late Greek or Roman types of art and imposed the narrow tyranny of classicism, until true Hellenism was brought before the eyes of the world with the Elgin marbles and the later discoveries of other purely Greek works in more modern times, including those interesting specimens of Archaic sculpture which illustrated the vital processes of the art of the Greeks, until we come to our own days when the strife is raging anew. But the victory of the principles embodied in the

Renaissance, of Greek naturalistic idealism, is constantly manifested before our eyes. Let me just point to one significant instance that the students could have witnessed in a definite locality. In the United States about 40 years ago there began a revolt against the sham of Victorian classicism in architecture. Great vitality, if not genius, was shown in the revival there headed by Richardson; but it soon degenerated (owing to its mere opposition to the main principles of harmony and line and form as established by the Greeks) to an eccentric restless anarchistic form of architecture, in which the picturesque was wantonly introduced in defiance of essential architectural principles, and the result was again the return to pure Hellenic principles.

Each one of these periods when you study them thoroughly and dispassionately, as true historians and critics of art (who, by the way, have their function and right of existence as well as the producing artists, though essentially differing from them), shows evidence of a vital process and development, of adaptation of new needs in the history of man and of human society. But let me add, that each confirms certain broad and essential principles of art which must be adhered to. I may say that these principles were first laid down by the Greeks and are illustrated in their works. The drawing-up in battle array of the opposing forces in the struggle of art in every domain is not exceptional, but is the normal process in all times of artistic vitality. Look at the opposing movements when the French drama

of the 17th and 18th centuries was tied down to the formalism (let us say classicism) of the gods appearing with wigs and red heels. Remember the powerful attack which Lessing made upon this restriction of subject and treatment, and how the whole sphere of actual life was widened out by such writers as Richardson. Remember how in more recent times Balzac and Flaubert and their followers wrote long prefaces to justify the principles on which they produced their art. Remember the strife between the English poets and the Scotch reviewers, between the upholders of Lamartine's lyrics and those who realised the power and courageous vitality of Victor Hugo. Many of you will recall the insistence with which the admirers of Tennyson's finished lyrical form opposed the rugged vitality with which Browning deals with life and thought. Turn to music and remember that almost the same words that were used by the opponents of Wagner against his conception of harmony and orchestration were before hurled at Beethoven and are now used (I do not say rightly or wrongly) against Strauss, De Bussy and other living composers. I am saying all this merely to show you that such strife and struggle is not exceptional to our own days, but clearly marks the usual process of artistic development. The desire to expand, to extend and to intensify the practice of art, as regards its technique and as regards its choice of subjects, is natural and is right. But the protagonist must remember always to retain his sincerity and to keep his eye fixed on

the positive goal of extending and intensifying his art and must not be conscious of, or even dwell and insist upon, the fact of its novelty, still less its eccentricity. Nor must he be absorbed by the negative impulse of opposing that which has established its right of existence through ages of sincere and definite effort; until, in endeavouring merely to be different from him whom he imagines to stand in his way, he loses sight of the real positive goal towards which he is struggling. He must expect from the nature of things to be unrecognised until his individual effort has at last passed through the stage of a fashion into a justly established tradition. Please remember that in the instances I have just mentioned, the struggle between two great directions and schools of art, the new school won the day, passing through the stage of fashion into that of tradition. But there were hundreds, nay thousands, of individuals and schools who endeavoured to impose their innovations upon the body of art of whom you have never heard and whose efforts have flowed by in the course of time like evanescent ripples in a rushing stream. This is especially the case with those movements that are essentially negative, simply opposed to what is or what has been universally recognised, without any positive justification of their own, which ought to form the moving power of every effort. What I object to in the work, and still more in the written and spoken theories of many of the innovators of our day, is not their positive achievement when they have really produced

something that tells a new story; but their opposition to what they call beauty. Their work becomes often a puerile—or, at all events, an exaggerated—protest against that which has hitherto been considered worthy of artistic effort. In painting a head (they seem to enjoin) choose the fattest and coarsest peasant face, without a harmonious line of refinement in it, without even what we call decided character as indicating a marked and individual soul, avoid all grace and refinement and distinction, and you can then claim to give nature. Van Dyck, and even Rubens and Rembrandt (they seem to imply), did not present human nature, because they generally rendered superior types of strength and refinement. If you wish to represent a nude female figure, choose a model with the thinnest legs, the most exaggerated hips, the evident signs of want or excess, if not disease, and call her a Venus; but by all means avoid what, through countless generations and through the actual laws of human vision itself, has been established to be the normal development of the body and the realisation of the sense of proportion and beauty of line and form. If you wish to present attitudes or movements, avoid all that is really expressive of repose or motion, especially if it also satisfies the sense of proportion which the normal human eye craves for in lines and forms; do not choose this attitude of men standing at rest (Pls. LIII and LIV), as the Greeks have presented it with the convincing suggestion to the eye of the spectator of stability and repose, but twist the one hip round and turn the

one toe in and the figure will almost appear bow-legged! At all events you will have succeeded in avoiding the charge of having satisfied the sense for beauty which the Greeks established, and you can then claim (without a particle of justice to your claim) to have "followed nature," which you maintain is the only object of the artist. But I tell you that you will be emphatically and absurdly wrong in attributing to nature your own vagaries. For remember that if nature produces the individual, she also produces the type; in fact that she is chiefly concerned in producing the type, or the genus and species, in the whole history of her noble struggle. If nature presents to you movement, she does so not only in the individual! Remember that every individual varies in the manner of carrying out such movement. No two horses, not to speak of men, walk or move rapidly or jump alike. Which are you to copy, if, in accordance with nature whom you profess to worship, you wish by means of your art convincingly to present us with the act of walking or of jumping? Well I will tell you whom you are to follow: Nature, who has established the type of such movement of walking or jumping from the point of view of the movement itself, and the discovery and establishment of these types, is, as I shall endeavour to show you, the achievement of Greek art of which you saw a few specimens a moment ago. There is a certain right way to move, adapted to the organism of man or animal, and used for different purposes of their lives. This is the right way and it

therefore becomes the convincing form for the artist to present, and the Doryphoros (Pl. LV) is one of many that renders one important and pregnant moment in this typical form of movement. I may tell you that there is a typical—or ideal if you like—form in which the horse can jump and this you must endeavour to render, when you wish to convey to the spectator who stands before your work, the act of jumping—unless you wish to give a *portrait* of one individual horse with a peculiar style of jumping *as a portrait.* But I find, and I am told by the artist of the modern school, that "all you have to do is to watch the individual movements of one model and to try and catch it and render it truthfully as you think you see it, and that this is the whole domain of art. But whatever you do," they maintain, "avoid the typical renderings, which, worst of all, lay claim to beauty of line and harmony of composition. If you have merely run counter to these accepted traditions of the artist in the past and to the natural craving of the art-loving people for the satisfaction of their instincts which make for harmony and beauty, you have then fulfilled all that sincere, free, and living art ought to do."

The fundamental error of all these vagaries, proclaimed by would-be critics and by the artists themselves (who fortunately never *in their good works* live up to them), is caused by, what I should like to call, THE DOCTRINE OF ARTISTIC EQUIVALENCE IN NATURE AND LIFE. They say: "Draw and paint and model what you see, it makes no difference

what it is. On the contrary, if you dare to select from (or, as they choose to put it, to improve upon) nature, you will be committing the one great crime of art." To begin with, as I have already indicated, nature herself and life belie this principle of equivalence. I have already alluded to her constant endeavour to establish the type in life and movement. With persistent intensity she watches over the survival of the fittest. Human life as well, in the history of the past and in the actual fullness of the present, is struggling towards the same end. As I am moved by it at this moment, let me appeal to you by a complex instance within our own experience. Last week we were all thrilled and saddened by the tragic news of the loss of Captain Scott and his heroic assistants. At the same moment we heard of the death of thousands of soldiers in the Near East. Did the loss of each individual life affect us in the same way? It is not only that the death of the one comes nearer to our homes, that we knew of him and not of each one of the thousands, sons of parents and fathers of children, who have died in the East, that we feel this difference. But life itself has established for us this difference between the life of a Darwin and the one unit of life among the thousands who leave no mark upon the time they live in. Do not misunderstand me, it would be unjust to me to charge me with intellectual or artistic—forgive the word—snobbery. I do not say that art should only present the life of the leisured and prominent people,

it can and must widen out its spheres in every direction. The subjects chosen, for instance, by J. F. Millet in painting (Pl. LVI) and by Meunier (Pls. LVII and LVIII) in sculpture from the lives of peasants and labourers are of the noblest. A novel presenting, by all the legitimate means of that art, the life history of a servant may be, and very often is, nobler than one that deals with the life of princes or heroes. But let me, by the way, warn you not to think that the lives of the latter are not also part of that nature which you worship, and that spurning or opposing the artistic treatment of such spheres of life does not of itself make you truer to nature. Nor are you justified in making a school or a whole movement rest upon such negative limitations. If you will allow me to quote my own words published more than 30 years ago with regard to sculpture, I maintained that: "A marble Angel of Death bearing heavenwards in his arms a dead infant, with marble tears trickling down the cheek, suspended from the ceiling of a drawing-room by a silver rope, has less artistic soul than the statue of this pugilist." What I am insisting upon now is that nature herself does not admit of such a doctrine of equivalence. But when we come to art, this doctrine leads us still more directly into the domain of the absolutely absurd. Science, though its direct and ultimate object is Truth, towards the discovery of which it must direct every effort, must deal with the facts as they present themselves and must avoid all personal equation

in observing them, in order to arrive at the laws governing the phenomena. In so far science much more justifiably maintains the doctrine of equivalence, though a great deal could here be said against such an assumption. Yet when we come to art the adoption of such a principle at once leads us into conditions which stultify the very nature of artistic effort. Even so great an artist as M. Rodin preaches that all the artist ought to do is to see and to reproduce faithfully what he sees, simply to follow nature, for she is always artistic, always beautiful. As he proceeds to develop his views (I am not referring to some of his best *works*) he begs the whole question by maintaining, that the artist must see more, and more perfectly, than the ordinary man, that he must render what lies hidden below the surface, as it were the soul of the thing, that he must give *character* (what the Greeks called *ethos*). In using such terms he simply begs the question; for this is not simply seeing and reproducing only what we see. The true artist cannot, and ought not, merely to record what he sees indiscriminately. If that were the object of art, then it would, in the first instance, merely have the function of recording the facts as an illustrated text-book of science or a snap-shot photograph would do it. Art would merely be a recording machine, a matter of convenience; so that man should have presented what he happens not to have before him in life at that moment. Remember that then the actual sight of the object in nature and life would always be preferable to this

convenient record called art. A murder in the street, or a case in a divorce court, would produce a higher artistic impression than the reading of the account of it in the daily paper, and the latter a more artistic rendering of both than a novel or a drama which gives such incidents as they have passed through the brain of a literary artist. Still, neither the seeing of such events nor the transcription in the daily press constitute a work of art. And if the justification of art were merely the most truthful rendering of such aspects of nature and of life, its whole *raison d'être* would have vanished.

If you think it misleading to use the word BEAUTY (which is undoubtedly a very complex term), let me then say, as practically Aristotle did, that harmony is, and ever will remain, the essence of art, its primary impulse and its ultimate purpose. You may conceive of this term harmony as widely as you like, but you are bound to cling to it. This harmony primarily means the satisfaction of man's sense of form. Man's senses, let me remind you, are, after all, also a part of nature, and you cannot be naturalistic, true to nature, without taking these into account as well. On purely physiological grounds this craving for harmony and form, essentially inherent in human nature, demands satisfaction; and in the course of time and in the evolution of the human race people qualified to respond to, and to satisfy, this natural craving of the human mind arose and became artists. In a great variety of forms and by means of vehicles of different kinds (tones, words, movements, lines

and mass, and colour, etc.) they all endeavoured to express this element in the human mind and in nature, and to satisfy that fundamental craving. Out of it grew the need for beauty; and this fundamental beauty of tone and line and mass and colour ought never to be absent from a true work of art. It may at first only have led to the selection of a well-rounded pebble and the symmetrical cutting of a cave, or the construction of a wattle-hut; to rude carving of stone and modelling of clay and the incision of symmetrical lines; but this harmony must ever be present in a true work of art. As the horizon of man's life widened and his experiences increased infinitely in number, and as power of thought outran his power of observation, new forms grew up in which this need for harmony expressed itself. He then followed nature in her endeavour, to which I referred before, to fix the natural type for life and its changes in movement, and the Greeks came and did this for man—though they did much more than that besides. The idea of harmony was then transferred to wider and more complex spheres suited to the special form of expression which each artist chose, and to epic poetry was added lyrical poetry in ancient Greece, and both were joined in the high achievement of their immortal dramatic poets in dealing with the life of man, his joys and sufferings, of heroes and of demi-gods. All was presented harmoniously, convincingly, to force the spectator into the ideal spheres of life, based upon nature, replete with it, presenting it in its highest

form. The sculptor and the painter equally extended their art into wider spheres of harmony above and beyond the mere satisfaction of the immediate sense of form which the eye alone craves for. At times it was even essential to the more complex work of art that parts of it should not represent the broader, and more typical, and healthy form; but should be exaggerated in its individuality, even abnormal, in order that thus it should harmonise with a wider idea into which the artist wished to raise his presentation of artistic harmony. But the whole work would at least have to be harmonious in that it expressed fully and convincingly what the artist desired to convey by the actual means of that art, in a manner most suited to that art; so that it could never be said that some other art, some other form of expression, would have done this more adequately and more harmoniously. At all events, any deviation from the fundamental principles of harmony of form would have to be justified in that the deviation was dissolved into the wider harmony of another and higher sphere, to which all parts of the work were subordinated; just as an occasional dissonance, if not cacophony, in the course of a musical composition might be admissible, if it is dissolved into a further harmony which it accentuates as harmony.

Let me illustrate what I have just endeavoured to put to you by a definite instance which must be of interest to you all, because it has been pushed forward in a recent controversy between Mr McColl and

Mr Frederick Harrison as bearing upon the question of beauty in art and the actual struggle of the two artistic camps that stand opposing one another in our own day. Among the numerous works of M. Rodin there is a statue in the Luxembourg called *La Vieille Heaulmière* (Pl. LIX). This statue, we are told by M. Rodin, was inspired by the beautiful poem of Villon, in which, with supreme pathos, the lyrical poet describes the old age of a famous courtesan, once in the height of beauty, and now a shrunken and shrivelled old woman, who has nothing left but the memories of a past glory which make the hideousness of her present decay stand out in the more awful misery and tragedy. M. Rodin might justify the production of such a statue, which he could not pretend (as the whole point is the contrast between former beauty and present decay) to be anything but ugliness, on the ground of its being a presentation of nature, which the artist is always right in reproducing faithfully; and, if so, he might even maintain that it is very beautiful. I will not dwell upon the question of technical modelling. Let us assume that it is perfect. But I maintain, and emphatically maintain, that the production of such a statue is an artistic mistake. On his own showing, it is not only because it is a copy from nature, as an unwrapped mummy from a mummy-case, or a wax model representing diseased states of the body in a medical museum might be, that this work claims to be a work of art—though, according to the main doctrine, that ought to be

enough; but because, as he admits, he wishes to render all that there is in the poem of Villon in a work of sculpture, that the work is decidedly a failure. He might claim that he makes it a kind of "programme sculpture." He must then present every spectator with a copy of Villon's poem whenever the latter stands before the statue; and even then the work remains only the presentation of a female figure deformed in every detail by the wear and tear of time and of a life ending in disease, and nothing more. It is the worst form of "literary sculpture" of which we have had so much by artists who represent the very opposite pole of the modern realists. Praxiteles came much nearer the mark when, apparently, he endeavoured to deal with a similar situation in life; for we hear from Pliny that *spectantur et duo signa eius* (*Praxitelis*) *diversos adfectus exprimentia, flentis matronae et meretricis gaudentis; hanc putant Phrynen....* In this case he used his figure of the weeping old woman as a foil and contrast to the beauty and form of Phryne, whose statue was placed beside her. I will not dwell upon the question whether even this attempt of Praxiteles was worth making; but I do maintain that the very opposite of man's craving for form and harmony to which this statue of M. Rodin appeals, the definite repulsion which it arouses, are, in the work itself, not mitigated by its being subordinated and absorbed by a higher artistic idea. He has succeeded in shocking the classicists, but that is not enough. Villon's poem is a great work

of art, and the introduction of that subject by him was worthy of that art and is worthily carried out. The pathos of the situation not only overcomes any sense of revulsion, but is even produced and intensified by his suggestion of the decay of human beauty. The principle of harmony which must always guide every art is here sinned against, because sculpture is not the proper vehicle for the expression of these groups of ideas, and, instead of there being harmony, there is contrast or dissonance. Poetry and sculpture differ essentially; and what can be best done in one, cannot be done in the other. It is a mistake to attempt it.

Do not misunderstand me, I am far from maintaining that the only subject the sculptor must aim at is the *direct* presentation of physical beauty. The abnormal, even the diseased, may well be introduced into art if it dissolves itself into a higher normality, the harmonious expression of some greater idea. The raising of Lazarus, the Crucifixion, the numerous pictures and statues of the Pietà with the emaciated body of the Saviour, the School of Anatomy by Rembrandt, and innumerable other works that I might recall to you, do represent forms of physical suffering and disease. But there can be no revulsion; because they are subordinated to a higher idea which they help to realise and impress and which fixes the attention and fills the soul of the spectator.

The artist cannot, and should not, put his hand into the great grab-bag of nature like a blind child,

and pull out for presentation in his craft whatever he finds there.

But let me impress upon you the one great rule, especially in view of artistic training, to be considered by those who are still learning, who are pupils or apprentices and not yet masters, that you must learn to realise and to reproduce in your art the normal and healthy and typical in nature, before you venture upon the expression and impression of any individual ideas you wish to convey, before you turn to the individual, the abnormal and eccentric in the nature with which your art deals. Do not trouble about your own individuality of expression or your originality. They will look after themselves. If they are there, they cannot be suppressed by any amount of study, of discipline, of artistic self-restraint and self-effacement. In one word, cultivate in yourselves the sense of beauty, which is not only a simple and elementary factor in the mental constitution of the simplest man, but has also been evolved by countless ages of artists who have impressed it upon the consciousness of civilised man. When you have this sense of beauty, when you have realised the broader types of nature, its life and its movement, you can then afford freely to extend your vision and your artistic practice into any domain that your own creative soul prompts you to penetrate. You can then be original, and not only reproduce truthfully what you see; but, what is equally important, reproduce truthfully *what you feel.* And this latter

aspect of truth may perhaps be the most important element in a true artist's nature and function. If we wish to learn how to write we must not be concerned with at once acquiring what is called *character* and *individuality* in our handwriting. We must learn to fashion the letters as they have been fixed in their normality; and, after we have learnt accurately to fashion them, our own individual handwriting and the character it expresses will manifest itself in the course of protracted practice. An actor must learn elocution, the proper pronunciation of words in his own language, enunciation, the use of the voice. He and the dancer must study, in walk and gesture and movement, the normal forms as they are established; and then, in impersonating some individual character they may be allowed to deviate from the standard pronunciation, modulate and modify their voice, even into an eccentric form, adopt a limping gait, an awkward gesture, if this should suit the presentation and situation of the character they are impersonating. But to begin prematurely by developing the eccentric forms and, above all, to claim more naturalness and closer proximity to nature simply because of the opposition to the broad laws of nature, as man and as artists have recognised them, is as absurd and as misleading as it is destructive to the true spirit and advancement of art.

As sculptors the school for these normal standards of art and harmony will ever remain to you the art of the ancient Greeks. It is they who have established for us these canons of taste.

It is one of the most remarkable, nay wonderful, phenomena in man's history that a comparatively small nation, living in the south-east corner of Europe more than two thousand years ago, should have established canons of taste in art which govern our own taste in the present day, after so long a lapse of time and the succession of historical and ethnical upheavals intervening between the life of the ancient Greeks and the modern people of Western Europe. The reason for this persistence in the influence of Greek art is to be found in the fact, that the ancient Greeks, for the first time in man's history, presented the world with an art, the dominant principle of which was the complete fusion of naturalism and idealism. Their art thus presented nature, which practically remains the same in all times and climes, and, at the same time, nature idealised—that is, presented in its broadest and most lasting aspects, freed from individual accidence of one place or one period, of one individual or of one situation; free also from the accidence of individual perception on the part of man, and thus corresponding to the laws which govern man's perception and man's fundamental desire for harmony. In the physical world this ideal attribute of art meant the establishment of the Type; in the spiritual world of thought and feeling it led to what we call the Ideal[1].

I have endeavoured to show you, towards the beginning of the first lecture, how the establishment

[1] See Waldstein, *Essays on the Art of Pheidias*, 1885, pp. 50 seq.

of this type in the presentation of man, in the rendering of the human form true to nature, and even in the presentation of attitude and movement, was influenced by the changes in the sculptor's technique, and led to the successive schools which gradually developed naturalism in sculpture. The instances I gave were chiefly chosen from earlier phases of Greek art, which we call the Archaic period.

As you advance in the development of Greek sculpture to the highest period in the age of Pheidias, through the wonderful art of the 4th century B.C. (as chiefly represented by Scopas, Praxiteles and Lysippos), until we come to the period of decline in the vigorous, though sensational, art of the schools of Pergamon and Rhodes, which lead over to Graeco-Roman art, marking the not inglorious end of the Greek artistic spirit—you will realise how even in the comparatively few works that have come down to us and illustrate these several periods, there are manifestations of every aspect and direction of art well worthy of your study. In their variety, covering every aspect of art-production, no ground is left for the charge of a cut-and-dried academic classicism, which the modern iconoclast in art brings against this wonderful achievement of the art of the past.

Let me merely select a few typical instances—I hope most of them known to you—which will illustrate and exemplify the qualities of Greek art which I have claimed for it.

The well-known reclining figure of Theseus (I have ventured to call him Olympos) (Pl. LX) from the Eastern Pediment of the Parthenon will be admitted to represent, in the modelling of the whole figure and in the smallest portion and detail of the surface, absolute truth to nature. But, even at the risk of enunciating a paradox, I would call your attention to the fact, that what is most remarkable in the modelling of the surface of this nude figure, is, not what is expressed, but what has been omitted and remains unexpressed. I mean by this, the avoidance of the introduction of any unnecessary detail in the modelling of the body, which might have added to the appearance of individual life and might have given opportunities for consummate skill, the indications of smaller and less apparent muscles, and more accidental variations in the surface of the skin, leading to the presentation of varying half-tones as the more elaborate surface is affected by light and shade—all evoking in the spectator admiration for the virtuosity of the sculptor in his skill as a modeller. This fatal excess of the craftsmanlike skill of the artist was foreign to the great sculptor who fashioned this figure. He avoided the introduction of un-essential detail. He spurned the effect of half-tones, which would have interfered with his broader masses and lines; the obtrusion of individualism in the rendering of the human figure which would have detracted from the broad and typical effect in the rendering of normal nature as she has manifested herself in the production of the

healthy human body. So too in the attitude and general composition of this statue the sculptor has shown convincingly movement in repose, the natural reclining of the figure in ease and relaxation on the rock that is covered with the skin, a perfect expression of such an attitude in life and nature. And yet, with the suggestion of the life inherent in the body that is thus in repose, there is a further suggestion of the potential, more manifest, movement if the figure were to exchange this attitude of rest for one of energetic activity when the youth rose in his strength and stepped forward. What we feel in the contemplation of this presentment of man is that it becomes a Type of human health, strength and vigour worthy to be thus chained down for centuries by transference into monumental marble. Yet, while thus responding to all that art can demand from the artist in his convincing presentation of nature, attitude and movement, the artist has, at the same time, satisfied the equally just claims of the human senses and the human mind for harmony and beauty. The curved outlines of the general composition, composed within the ellipsis from the crossing of the ankles to the top of the head, and back again with wavy curves within it rising over the knee, descending again to the middle, and again rising up by chest and shoulder to the head, and so in every portion of the figure have their rhythmical effect—perhaps unconscious to him who observes it—upon the eye of the spectator, and produce vibrations through

his senses into his whole sentient nature, corresponding to the lyrical harmony in melodious verses and the measured interweaving of a world of beautiful tones in a composition of fine musical symphony. The same can be said of the three female figures from the same Pediment, commonly known as the Fates, and which I have ventured to call Hestia, Gaia and Thalassa (Pl. LXI). In these the gamut of plastic expression has been widened out in that, to the possibilities of varied line and surface, texture and tone, in the modelling of the nude, have been added the wonderful possibilities that lie in the rendering of drapery. The indication of its varied texture, from the thicker felt-like material on which the reclining figure is resting, through the firm, yet pliant, material of the upper garment, to the rippling pliancy of the thin upper garment which covers, without hiding, the beautiful forms over which it ripples like crystalline waves over a lucent stream-bed—this indication of texture has enabled the artist to present us with a world of varying masses and lines, redolent with natural form, and suggestive of natural movement in every particle of their flowing curves, which bring us face to face with nature harmonised and beautified, and thus satisfy at once our craving for truth and our longing for consummate beauty.

Greek sculpture, however, does not only present you with this highest and most solemn form of its artistic spirit, as manifested in the age of Pheidias; it will strike you in every aspect of man's

experiences, aspirations and even moods. Thus in the art of the 4th century B.C. with the work of a Scopas, the more individualistic, the more moving and passionate side in the sculptor's presentation of human life are expressed.

We know, from the subjects of his famous statues recorded by ancient writers, such as the raving Menad, that his works were replete with life, movement and passion. You will see how, in the so-called Niobide Chiaramonti (Pl. LXII), this problem of the forward movement of a draped female figure is expressed convincingly with truth to nature, not only in the composition of the body, but especially in the swish and movement of the drapery, as it is affected by the forward rush of the figure against the wind. No modelling of drapery could surpass this indication of its texture as affected by, and as expressive of, such movement. The same applies to this one figure of the Charioteer (Pl. LXIII) from the long series of reliefs decorating the Mausoleum of Halicarnassos which I have long since endeavoured to identify with that master or his school. More complex rhythms and cross-rhythms in the composition of the body and of the drapery are manifested in a torso from Dresden (Pl. LXIV) which can also be ascribed to Scopasian art. The famous Victory of Samothrace in the Louvre (Pl. LXV) movement marks a still further development of movement in the complex attitude and in folding of drapery, probably the work of a later artist of the Scopasian School. When we come to the treatment of

expression in the face, the two extant heads from the pediments of the Temple of Athene at Tegea (Pl. LXVI) show, in the upward turn and sideward twist, in the modelling of the deep-set eyes and the upward look, the indication of passion, which is both life-like and still harmonious and beautiful. You will note the same characteristic treatment, especially of the region of the eye, in the relief of the Charioteer from Halicarnassos.

Another aspect in the expression of greater individualism is manifested in the development of Greek sculpture by Praxiteles, to the characteristics of whose art I have already drawn your attention in the previous lecture. Feeling and pathos, which ancient writers especially attribute to Scopas and Praxiteles, assumes a different form in the art of Praxiteles from what we have just noted in Scopas. For in Praxiteles it is less the manifest and violent feelings but rather the more delicate and dreamy moods that are with preference represented. Attic grace, both in composition and in the delicate modelling of the surface, are his chief characteristics; the gentle and more languid curves of the body, as shown by the Hermes from Olympia carrying the infant Dionysos (Pl. LXVII), by his various statues of Aphrodite and of Eros, the youthful god of love, will illustrate this. If, as is most probable, he introduced for all ages the type of female beauty in the nude figure, the type of Aphrodite affecting most of the subsequent renderings of Venus which are known to you all, I might bring to your notice now a small

bronze statue recently acquired by the Antiquarium of Munich (Pl. LXVIII), which, though influenced by him, on the other hand, shows reminiscences in the head of the earlier art of the 5th century B.C.[1]

In Lysippos, the famous sculptor of the age of Alexander the Great, whose portraits of the victorious Macedonian were especially famous in antiquity, individualism makes a still further stride forward. The athlete statues, for instance, that were formerly treated in a broader and more typical manner, become more individualised, as is seen in this marble copy of a bronze original of the athlete Agias discovered by the French at Delphi (Pl. LXIX); which, when compared with the marble copy of a famous, more typical, rendering of athletic life in the so-called Apoxyomenos (Pl. LXX) of the same sculptor, show the varying attitude of his mind when dealing with either the more ideal, or the more naturalistic, aspect of athlete statues. As a type of Greek portraiture in this period, with its broader self-restraint which checks the tendency towards accurate naturalism in portraiture, I would select this portrait statue of the famous Attic orator, Demosthenes (Pl. LXXI). Yet, I will at once anticipate and show how, in the

[1] Dr Sieveking, in an able article (*Münchener Jahrbuch der Bildenden Kunst*, 1910, 1 Halbband), assigns this bronze, which is 25 ctm. in height, to the school of Polycleitos in the 5th century B.C., and considers it probable that it represents a maiden as a votive offering to Aphrodite. He makes out a very strong case for his identification, but, for reasons which will only become clear when I have published my book on Alcamenes, I venture to assign the figure to that master or his school.

Graeco-Roman period, the ancient sculptors could, if they chose, respond to the impulse of still more vivid individualisation in portraiture, by bringing before you the two bronze busts from Herculaneum —the one the so-called Seneca (Pl. LXXII), the other the so-called Scipio (Pl. LXXIII). Following the schools of Lysippos, the great schools of Asia Minor, of Pergamon and Rhodes, will show you still further individualism and naturalism, which gradually degenerated into realism and sensationalism, and a certain want of restraint in the bold and vigorous decorative effects, which, with supreme skill of modelling, the sculptors of this period delighted in rendering. This will be illustrated to you in such works as the famous Laokoon (Pl. LXXIV), the frieze from the altar of Pergamon (Pl. LXXV) and the colossal marble group of the Toro Farnese at Naples (Pl. LXXVI). They all tell complex and complicated stories, replete with dramatic incident and sensation, which bring us to the limit of capacity of sculpture and remind us that such subjects are more adequately dealt with in the more dramatic arts.

Even in the rendering of the minor aspects and incidents of daily life in what is called genre, Greek sculpture will furnish you with remarkable specimens. I will merely select two instances, the one earlier, the other later—the Boy with the Goose (Pl. LXXVII), and a small statuette (Pl. LXXVIII), a life-like portrait of a person whose bodily vigour is wasting away. The Greeks could deal with such subjects;

but I would have you note the fact that this last instance of realism which I bring before you, presents the subject in a statuette not over three inches high, and that such presentation in art stands on a different level and is governed by different laws from the larger aspects of the monumental art of sculpture.

I have chosen these few isolated instances in a rapid survey of Greek sculpture to show you the universality of that art; to prove to you that what has been called classicism in no way covers the life and spirit of the sculpture of the ancient Greeks and that their true spirit will ever be worthy of study and worthy of assimilation into the artistic nature of the modern sculptor. I do not want you to copy, or even to adapt, these works of Greek art when once you are prepared to produce original works of your own. You must not favour the weak classicism of a Canova or a Thorwaldsen. When you have become masters, express your own age and be true to your own nature and what it prompts you to express. But fill yourselves with the spirit which moved the Greek sculptors of old then, as it moves the true artist now. Above all, as artists, develop in yourselves the Sense of Beauty, and remember, that art without beauty is at best a counterfeit and inaccurate science.

APPENDIX.

Greek Sculpture and Modern Art.

[Reprinted from a Leading Article in *The Times*, Feb. 24, 1913.]

Sir Charles Waldstein, lecturing last week on the Achievement of Greek Sculpture in its Relation to Modern Art, said that Greek sculpture had established for ever the normal standards of art and harmony. This saying by itself is so vague that any one can agree or disagree with it as he chooses; but the lecturer made his meaning more clear by other remarks. What he objected to, he said, in the work, and still more in the theories, of many present-day innovators was not their positive achievement but their opposition to what they called beauty; and by beauty he evidently meant the beauty of persons or objects represented. For he complained that they avoided by all means the normal development of the body and beauty in line and form; and he gave as an instance "La Vieille Heaulmière" of M. Rodin, which, he said roundly, was an artistic mistake. Therefore, when he speaks of the normal standard of art and harmony established by the Greeks, he is thinking rather of their choice of models than of their methods of treatment. And he would have modern artists follow them in their choice and confine themselves to the representation

of the beautiful, or at least the normal and the healthy, in human beings. Now on this point he may be right or wrong; but he is certainly wrong if he supposes that there is any novelty in the rejection of Greek standards. Northern art, whether sculpture or painting, has always rejected them. Medieval sculptors and artists such as the Van Eycks, Dürer, and Rembrandt, have always been strangely indifferent to the beauty of the human form. It is true that most of them were entirely unacquainted with Greek or even Graeco-Roman art; but their indifference cannot be attributed merely to ignorance of that art. In other respects they attained to excellence without the help of the Greeks; and it would not have needed Greek example to make them represent beautiful people if they had wished to do so. Indeed, the great Donatello, an Italian acquainted with classical art, shows almost as much indifference to these normal standards of art and harmony as M. Rodin himself.

And yet we feel that Donatello and M. Rodin, and even the medieval sculptors, are much nearer in spirit to the Greeks of the prime than artists like Canova, who have tried to imitate the Greeks in their choice of models. In fact, the more we study the arts of painting and sculpture, the more we find that their beauty consists, not in the representation of beautiful people or things, but, as Michelangelo said, in a kind of music of their own which has a beauty independent of the ugliness or beauty of what is represented, and of which we can only become

aware when we no longer demand that art shall remind us of beautiful things. This does not mean that the Greeks were wrong, or that any modern artist is wrong, in representing people or objects beautiful in themselves. The choice of what he shall represent is a matter for the artist himself, but the beauty of a work of art does not depend, any more than the beauty of a flower, upon its power of reminding us of other beautiful things. It is, like the beauty of music, independent of all reminders whether of beauty or ugliness; and if we cannot enjoy a statue by Donatello or Rodin, or a picture by Rembrandt, because they happen to remind us of people whom we consider ugly, then these works of art fail with us, not through their own fault, but because we have set up obstacles to our own enjoyment of them. This may seem an extreme doctrine, but it is borne out by experience. For when once we get used to the reminders of ugliness which we find in the works of Donatello or Rembrandt or M. Rodin, our enjoyment of those works is not affected by them. Then our minds are open to their music, and we enjoy that without caring whether it issues from the representation of ugly or beautiful things.

One may ask why an artist should choose to represent ugly rather than beautiful people; but that is a question which even he himself would probably fail to answer. At any rate we have no right to accuse him, whether he is Rembrandt or a youth of the present day, of a perverse love of ugliness. We

have no right, merely because we do not like his work, to impute low motives to him at all. It is probable that many eager young artists avoid the representation of obviously beautiful things from an ascetic timidity. They see so much work which is popular because it reminds people of what they consider beautiful in reality; and they are determined not to court that kind of popularity. The imitative representation of what is beautiful always results in prettiness, which is to beauty what sanctimoniousness is to virtue. It is the result of an effort to produce an effect without a cause. The finest art of the Greeks, when it represented beautiful people, was quite free from prettiness; and we may be sure that they did not represent beautiful people with the object of pleasing their public any more than Rembrandt represented ugly people with the object of shocking his public. Sir Charles Waldstein says that "the abnormal, even the diseased, may be introduced into art if it dissolves itself into the harmonious expression of some greater idea," and he gives as instances subjects like the Raising of Lazarus and the Crucifixion. But who is to decide that an artist has no great idea in his art merely because he does not give it a familiar title? So far as we can talk of ideas in art at all, they are quite independent of titles, and an artist does not need the justification of a familiar subject if he wishes to represent something that is not beautiful in itself. We are not shocked by the horror of the Crucifixion in art because it is a familiar subject; and the

difference caused by the familiarity of the subject lies in us, not in the artist or the work of art. That is a fact which we should always remember when we are inclined to be shocked by what seems to us the novel ugliness of a work of art. It may be merely that we are unprepared for the effect which it is designed to produce, that the shock is transitory, and that after we have recovered from it we shall see in the work that music, that independent abstract beauty, which is common to all true works of art, however ugly in their subject matter, and which is lacking in all false ones, however eagerly they may try to remind us of beautiful things.

Royal Academy Lecture on Sculpture.

[Answer to *The Times* Article in a Letter to *The Builder*, Feb. 24, 1913.]

Sir,—I believe, Sir, that those who were present at my two lectures at the Royal Academy will bear me out when I say that most of the views opposed to my own contained in your interesting leading article to-day were emphatically supported in my lectures, even the warning against following the example of Canova and his school. I warned my hearers, as I did in the same place many years before, against confusing "classicism" with the living naturalistic art of the ancient Greeks, against the mere copying of definite models and the limitation of the sculptor's art to what you, Sir, and others call

mere "prettiness." I even avoided, as far as possible, the use of the term "beauty," as being complex and misleading, and generally substituted the term "harmony" for it. Important as the establishment of formal harmony of line, mass, and colour is, and will always remain, in the graphic and plastic arts (as harmony of sound and versification will always remain an important part of lyrical poetry, though not its only aim), there are much wider spheres of harmony into which these arts have in the past extended and will do so in the future. But this harmony also includes the harmony between the artistic vehicle and the subject chosen for presentation; a subject fitted to one art might not be suited to another. It is on this ground that I maintain that "La Vieille Heaulmière" by Rodin is an artistic mistake. Villon's poem is a beautiful work of art and conveys the artistic idea adequately, even with tragic impressiveness; but the bronze statue is merely the representation of a repulsive subject. To convey the idea of the poet by means of the statue, each spectator would have to be presented with a copy of the poem while standing before the work, and even then it would not convey adequately the stirring tragedy. I maintained that in the representations of the Pietà, the Raising of Lazarus, the School of Anatomy by Rembrandt, and numberless other works of the same category, the diseased body, or the corpse, was subordinated to a wider artistic idea and therefore lost the undoubted elements of repulsion which every normal man feels,

and naturally feels, and that this repulsion was not an element directly to be aimed at in art. When you object to my thesis by saying, "But who is to decide that an artist has no great idea in his art merely because he does not give it a familiar title? So far as we can talk of ideas in art at all, they are quite independent of titles...."—my answer is that the works of art I have mentioned need no title. The figures surrounding the corpse, the clear action and the idea conveyed by the whole composition tell the whole story completely. The corpse forms an essential part of the story, but it is subordinated to it to such a degree that what would form elements of repulsion in actual life are raised by the purely artistic quality of the work of the great composition into a wider sphere which clearly belongs to the domain of art, not requiring the introduction of any extraneous supports. M. Rodin's work requires not only a title, but even the reading of a poem conveying a very complicated situation.

In my lectures I chiefly opposed what I should like to call "The Doctrine of Artistic Equivalence in Nature and Life." We are constantly told that Nature is always beautiful. This I should like to answer by a question: Which Nature? If Nature presents us with the individual, she has also established the "type," and she is constantly enacting the drama, perhaps the tragedy, of the survival of the fittest. This applies not only to things and beings in nature, but also to movements and situations. The actual rendering of an individual

movement by an individual model, however true it may be, fails from the point of view of the movement itself, as no man or no horse moves or jumps in the same way. If the artist is to choose anything and everything in nature and life for presentation in his work, art is merely a recording machine or a make-shift for reminding us of what we cannot conveniently see before us, and even then actual observation will beat art every time, and there really is no use for her. You need not fear, Sir, that I shall give you the whole of my lectures on these very subtle and difficult questions. But you wrong me when you imply that I wish to limit the choice of the artist's subjects to objects of "prettiness," or to what is patently and glaringly called beautiful, noble, or virtuous in life. I told my hearers that there might be more artistic soul in the presentation of a pugilist than in the statue of the Angel of Death with marble tears carrying a dead infant in her arms. I even venture to maintain that a novel which deals artistically with the life of a servant may be nobler and of higher art than one which records the life of kings and princes. But I warned them against making a whole school of servant novels and turning their back on more interesting spheres of life which, to say the least, are also part of nature and general life. I especially warned them, and I wish to repeat it now, against turning their backs on the study and the presentation of what is normal in nature and in life, though art need not be restricted to such definite presentations. And when you say, Sir, "It is

probable that many eager young artists avoid the reproduction of obviously beautiful things from an ascetic timidity," I should like to answer: *ça explique mais ça n'excuse pas.* At all events, for students (and, remember, I was addressing them) it is important to remind them that the study of physiology must precede the study of pathology, especially in art; that they must learn to draw and model accurately; that they must learn through Nature what she has established in the normal realisation of life and movement; and that in all these respects the spirit of Greek art and the principles which it embodies in its sculpture (much wider than the mere idea of "prettiness") will be their best guide during a certain phase of their studies. In learning to write we must first endeavour to fashion the letters as they have been established (and are therefore legible), and in doing this in the course of time our individual character in handwriting will naturally develop itself. The actor and the dancer must learn proper elocution, enunciation, the use of the voice, gesture, and movement in their most normal forms, and then they can, as occasion arises, vary this accent, even mispronounce words, and give awkward gestures and movements to suit the character they are impersonating. So in modelling, however wide you may make the sphere of subjects for artistic presentation, beauty, direct and immediate, will always form an integral element, and the student will do well to fill his soul with it, in order that he may at times turn his back upon formal beauty to

realise in his work a higher spiritual aspect of the harmony of things. You have quoted music from the lips of Michelangelo. You could not have chosen a better instance for the fundamental principles of all arts. However much music may become imitative of definite life and occasionally even introduce dissonance, as an art it will always rest on the harmony of tones. Looking as far ahead into the future as you like, I doubt whether it will ever develop into that form where it strives to render truthfully the noises of Piccadilly in the height of the season. If it does, the gramophone will be a better vehicle for doing this than the elaborate composition of the greatest futurist composer, seconded by a futurist orchestra, with elaborate instruments that convey every possible sound in the growing cacophony of modern life.

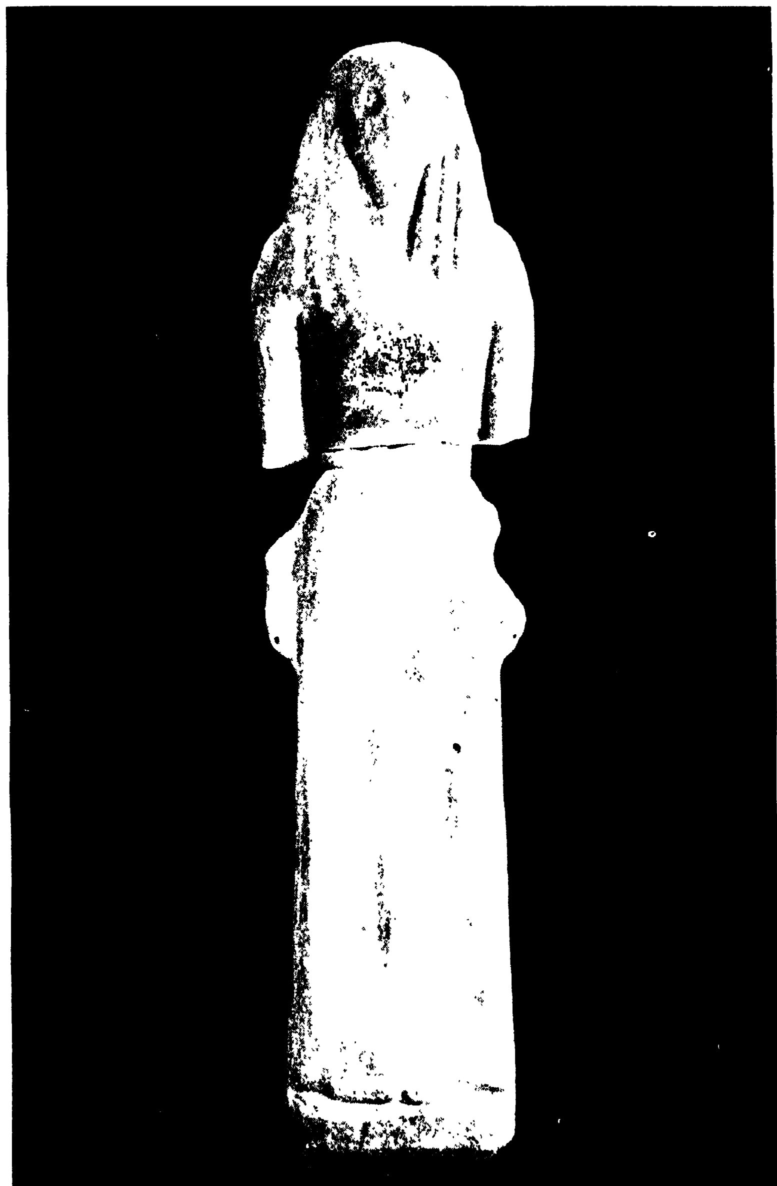
CHARLES WALDSTEIN.

P.S.—At my first lecture I exhibited a number of illustrations of remarkable statues by M. Rodin, for whose best work I have the most intense admiration. While dwelling on their great qualities I warned young students against merely imitating him when he left the marble unfinished, which, in his case, nearly always had a deep artistic significance and justification.

INDEX

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PLATES



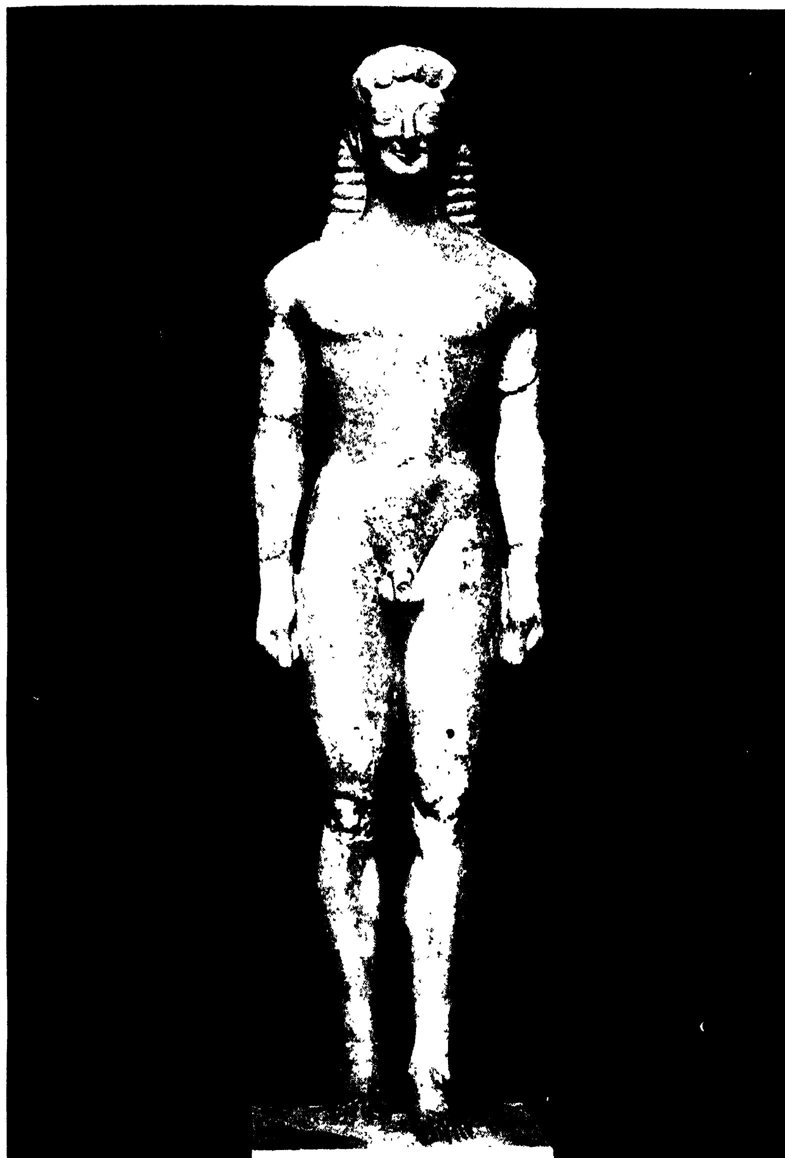
Artemis from Delos, Athens

(See p. 31)



Hera of Samos, Louvre

(See p. 3)



Apollo of Tenea, Munich

(See p. 3)



Archaic figure from the Acropolis of Athens

(See p. 5)

Plate V



Similar statue from the Acropolis

(*See p.* 5)



Back view of statue from the Acropolis

(*See p. 5*)

Plate VII



Archaic Apollo from the Acropolis

(*See p.* 5)

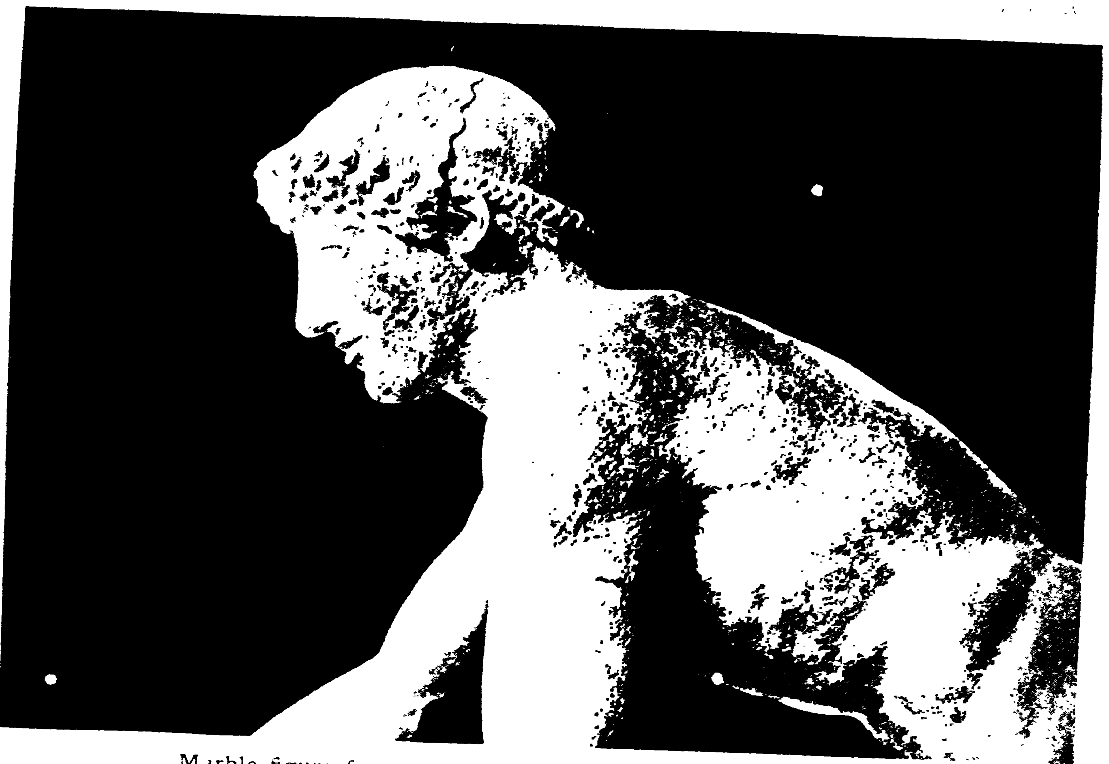


Female figure from the Acropolis
(See p. 5)

Pl. IX



Bronze head from Herculaneum, Naples
(See p. 5)



Marble figure from pediment of Aeginetan temple. Munich

Plate XI



Head of bronze charioteer from Delphi

(*See p. 61*)



Bronze head of Polycleitan Doryphoros from Herculaneum, Naples

(See p. 7)



The Polycleitan Diadumenos, Dresden

(See p. 7)

Plate XIV



Head of the so-called Lemnian Athene, Bologna

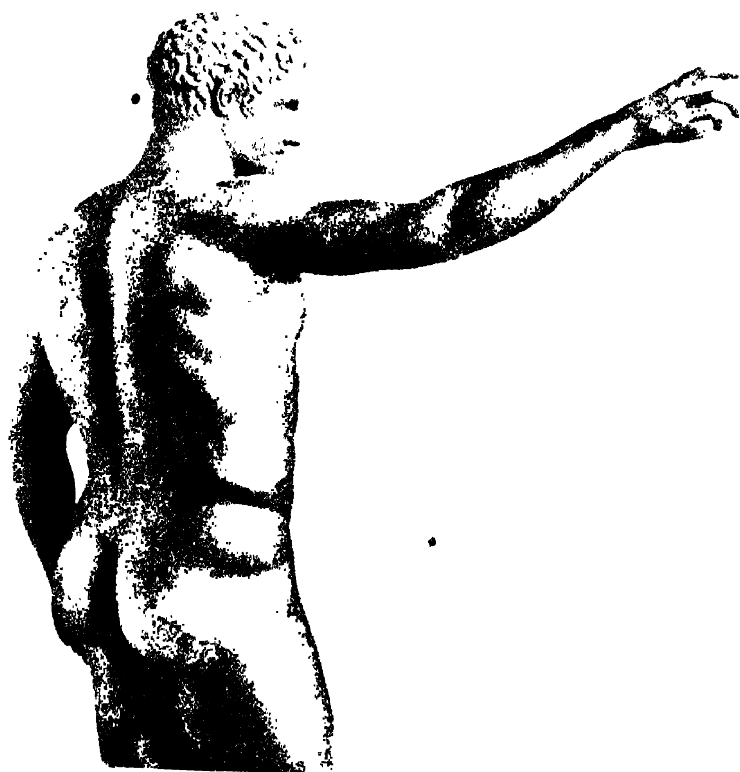
(See p. 7)



Bronze head from Benevento in the Louvre

(See p. 7)

VI



Bronze statue from Cerigo. Athens

(*See p.* 8)

Pl. XVII



Bronze head from Herculaneum, Naples

(See p. 8)

Pl. XVIII



Bronze head of boxer, Olympia

(*See p. 8*)

Plate [illegible]



Centaur in the Capitoline Museum, Rome

(See p. 9)



Head of Apollo. Western Pediment. Olympia



Head from Eastern Pediment, Olympia

Plate XXI



Head from Eastern Pediment, Olympia
(*See p.* 10)



Lapith Woman, Western Pediment, Olympia



Head of River-god. Eastern Pediment. Olympia

(See p. 10)



Heads from the Frieze of the Parthenon

(See p. 101)



Heads from the Frieze of the Parthenon

(*See p.* 10)



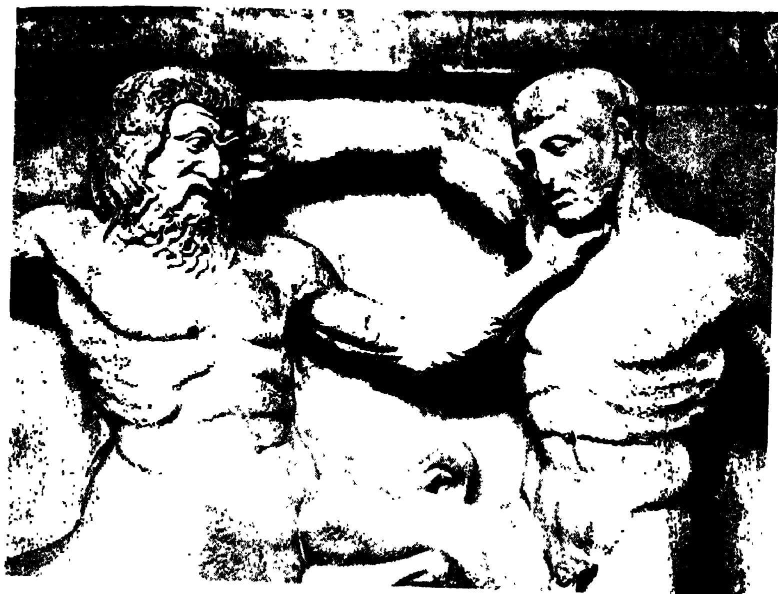


Heads from the Frieze of the Parthenon



Head from the Metopes of the Parthenon

(*See p.* 101)





Heads from the Metopes of the Parthenon, British Museu

(*See p.* 10)



Scopasian head from Acropolis, Athens

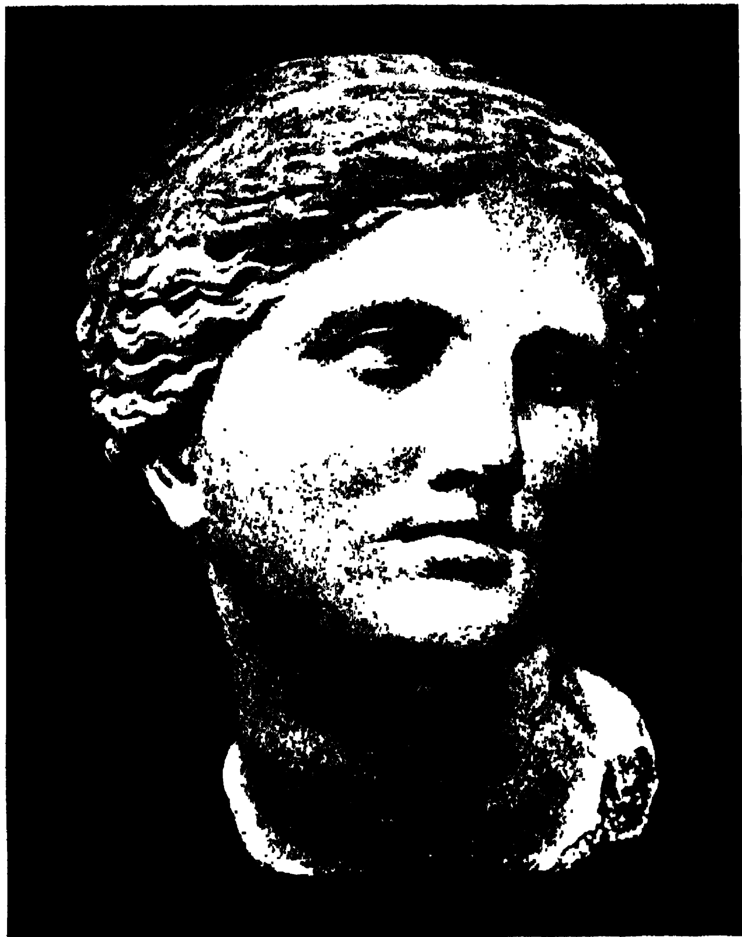
(*See p.* 11)



Head of Cnidian Aphrodite, Vatican, Rome

(See p. [illegible])

Plate XXIX



The Kaufmann Aphrodite, Berlin

(*See p.* 12)

Plate XXX



Head of the Hermes of Praxiteles, Olympia

(*See p.* 12)

Plate XXVI



Head of Eros of Centocelli, Vatican

(*See p.* 13)



Marble head in Dresden

(*See p.* 14)

Plate XXVIII



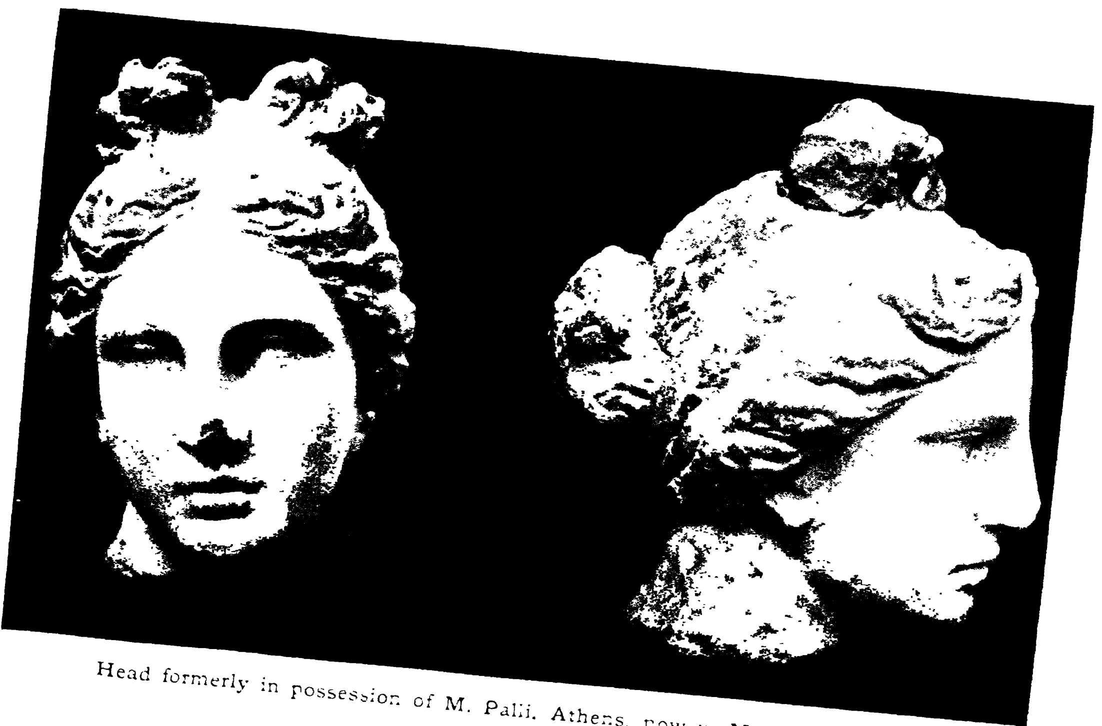
The Petworth Aphrodite

(*See p.* 14)





Head from Chios. Boston



Head formerly in possession of M. Palli. Athens. now in Museum of Boston

Plate XXXVI



Head of Giant from the Frieze of the Altar at Pergamon, Berlin

(*See p.* 14)

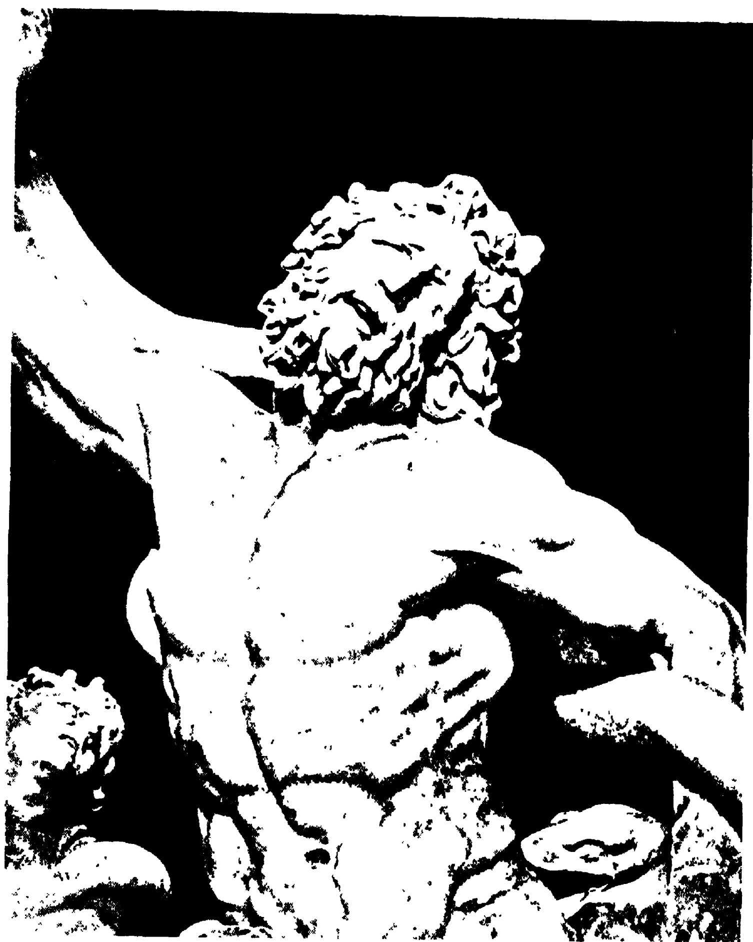
Plate XXXVII



Head of Giant from the Frieze of the Altar at Pergamon, Berli

(*See p.* 14)

Plate XXXVIII



Head of Laokoon, Vatican, Rome

(*See p. 14*)

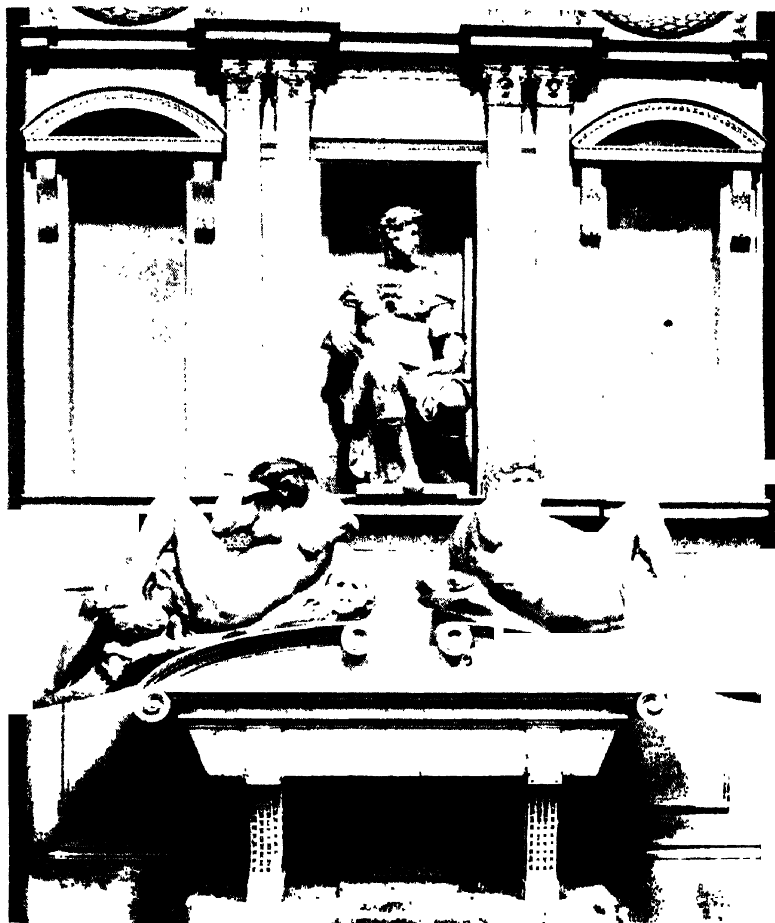
Plate XXXIV



Marble head in the Louvre Museum

(*See p.* 15)

Pl. XI



Tomb of the Medici by Michelangelo, Florence

(See p. 15)



Tomb of the Medici by Michelangelo, Florence

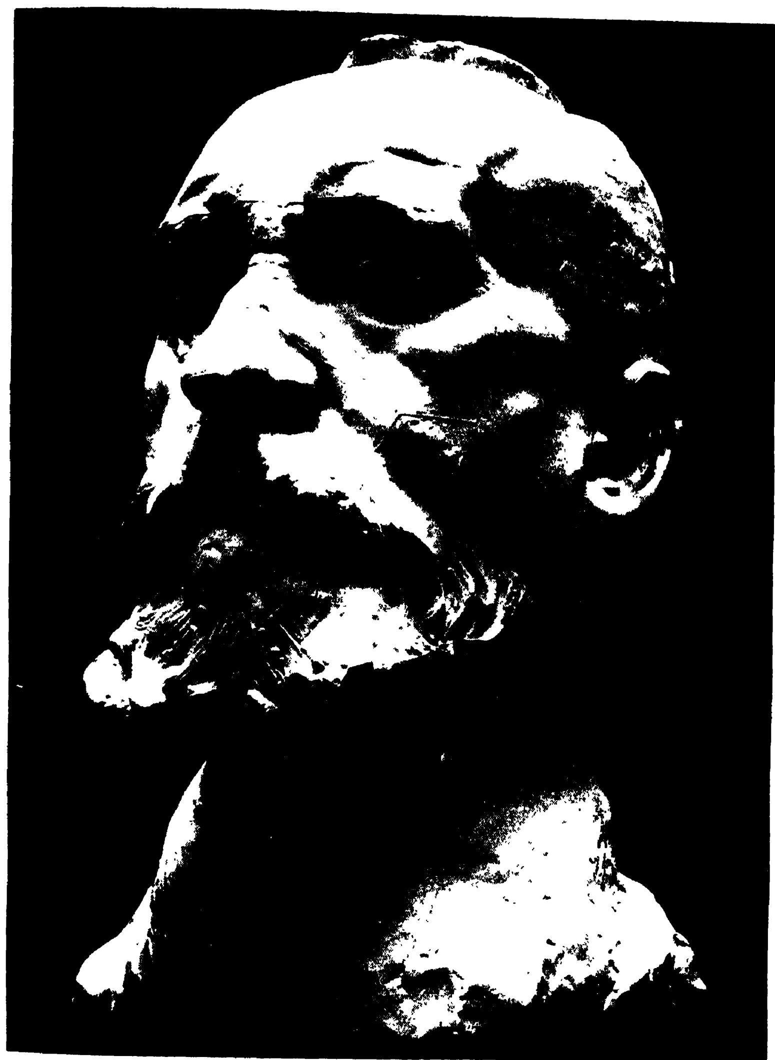
(*See p.* 15)

Plate XIII



Portrait of Octave Mirbeau by Rodin

(*See p.* 16)



Portrait of Puvis de Chavannes by Rodin

(See p. 17)



Portrait of Balzac by Rodin

(See p. 17)



Portrait of a lady by Rodin

(See p. 181)

Plate XII



Le Baiser by Rodin

(*See p.* 18)



Le Penseur by Rodin

Plate XLVIII



Le Penseur by Rodin

Plate XXIX



The Iron Age by Rodin

(*See p.* 19)



Danaïde by Rodin



Horsemen from the Frieze of the Parthenon



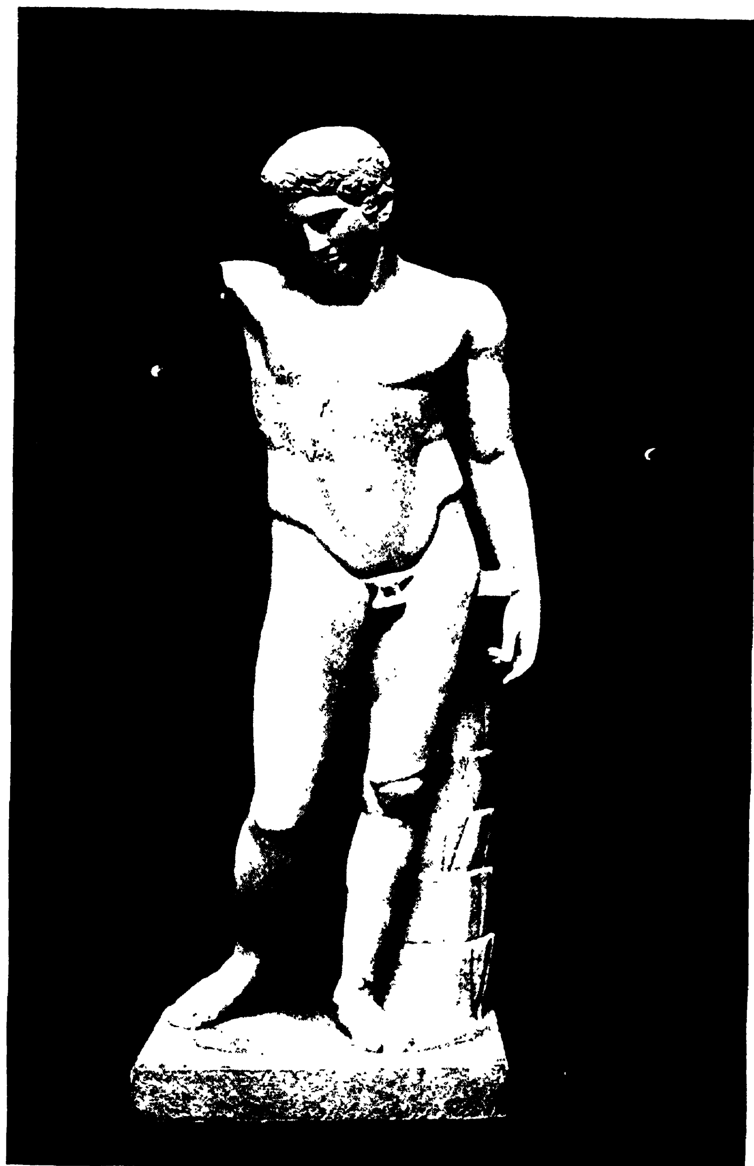
Attic Sepulchral Slab (Hegeso Proxeno), Athens

(*See p.* 25)



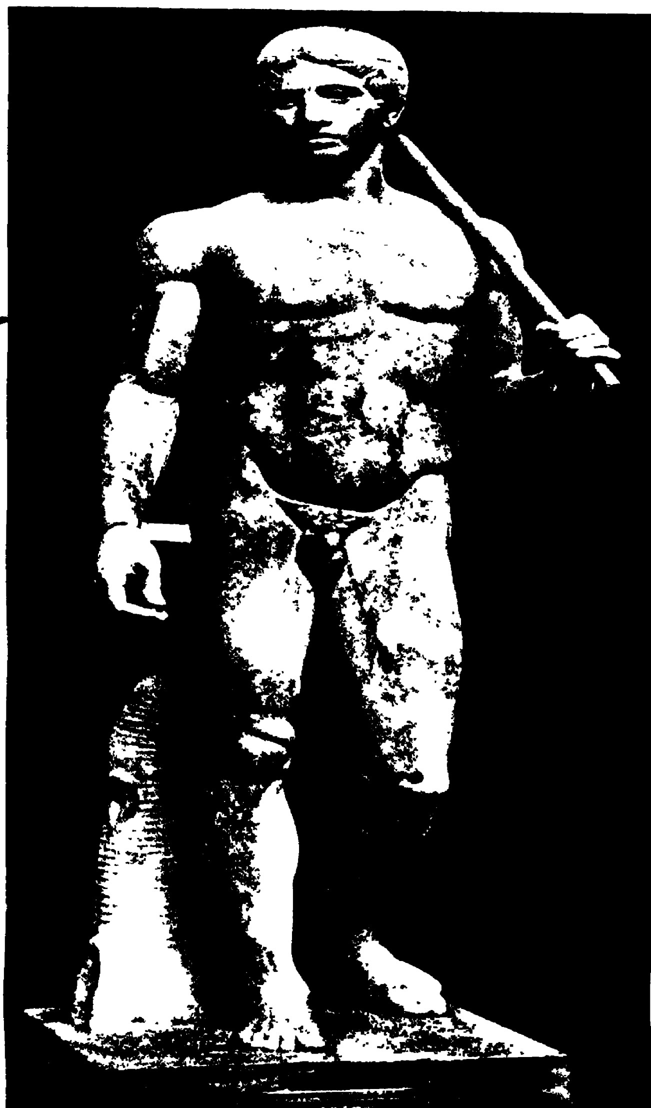
Choiseul-Gouffier statue of an athlete, British Museum

(*See p.* 34)



Standing Figure, Westmacott Youth, British Museum

(See p. 34)



Doryphoros of Polycleitos

(See p. 36)



The Angelus by J. F. Millet



A Miner by Meunier
(*See p.* 38)

Plate XIII



A Docker by Meunier

(See p. 38)



La Vieille Heaulmière by Rodin, in the Luxembourg Museum, Paris

(*See p.* 43)



Theseus (? Olympos). Eastern Pediment of the Parthenon



The Three Fates (? Hestia, Gaia and Thalassa) from the Eastern Pediment of the Parthenon

Plate LXII



Niobide Chiaramonti

(*See p.* 53)



Charioteer from a Frieze of the Mausoleum of Halicarnassos

(*See p.* 53)

Plate LVII



Dresden Statue, possibly reproduction of a Scopasian type

(*See p.* 53)



Victory of Samothrace in the Louvre Museum

(See p. 53)

Plate [illegible]



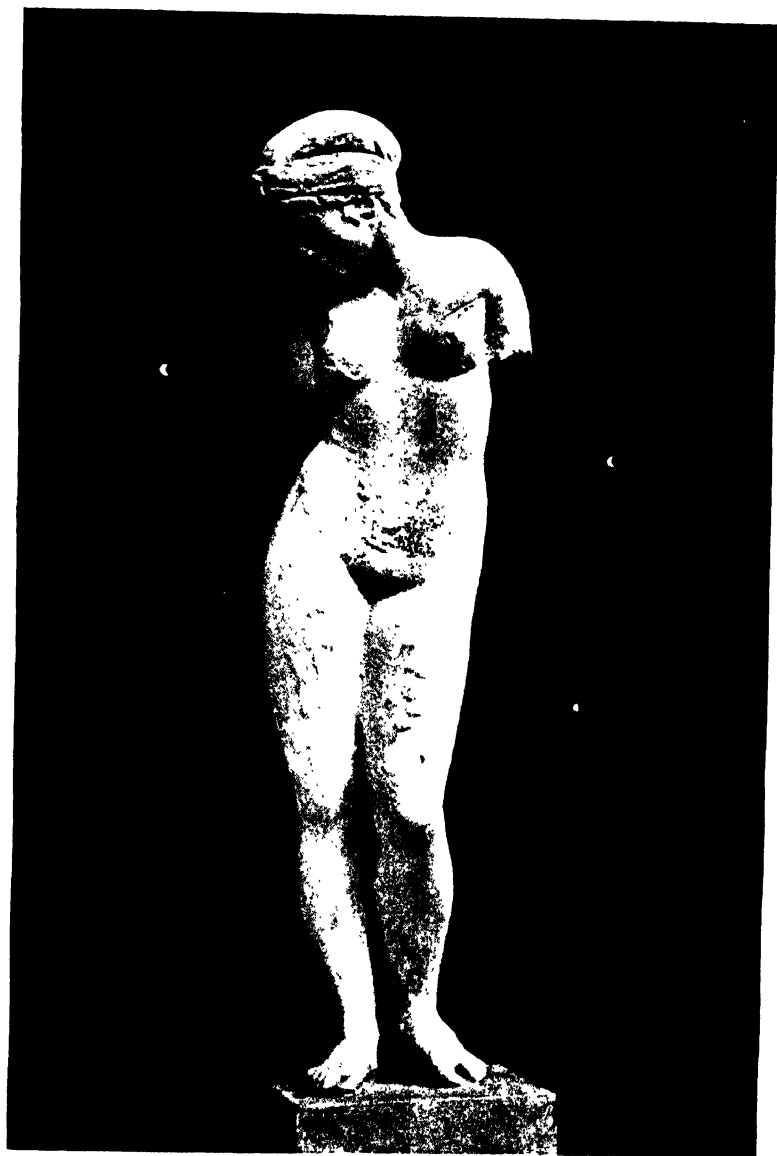
Two heads from the Tegean Pediment by Scopas

(*See p.* 54)



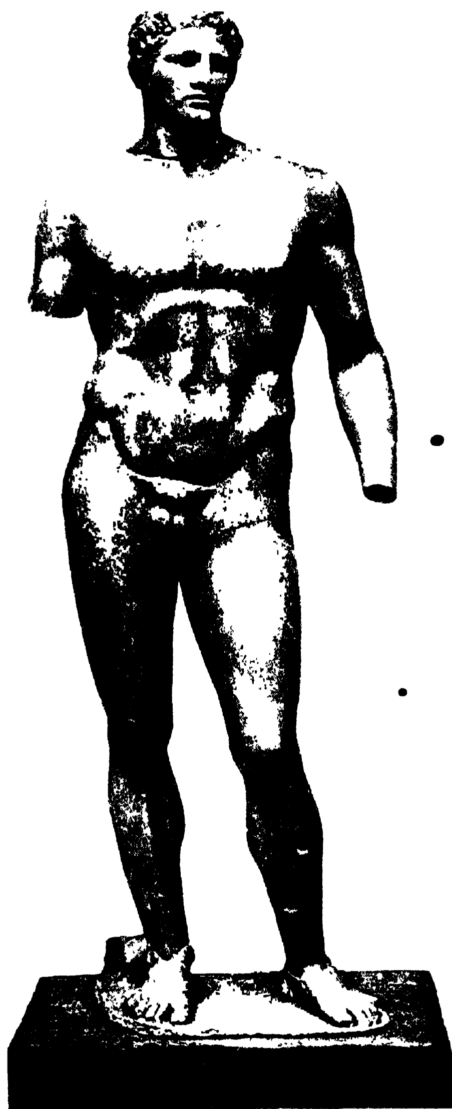
Hermes carrying the infant Dionysos, Olympia

(*See p.* 54)



Statuette of Aphrodite or a maiden, Antiquarium, Munich

(See p. 55)



Marble copy of the bronze statue of the athlete Agias by Lysippos from Delphi



Apoxyomenos, marble copy of bronze typical athlete statue by Lysippos

(*See p.* 55)



Portrait of Demosthenes

(*See p.* 55)

Plate LXVII



So-called Seneca. Bronze from Herculaneum, Naples

(See p. 56)

Plate LXXIII



So-called Scipio. Bronze from Herculaneum, Naples

(*See p.* 56)



Laokoon, Vatican, Rome

(See p. 56)

Plate LXXV



Frieze from the Altar of Pergamon

(*See p.* 56)



Toro Farnese, Naples

(*See p.* 56)

Plate LXXVII



Boy with the Goose. Greek *genre* sculpture

(*See p.* 56).



Man wasting away. Bronze statuette

(*See p.* 56)

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